"The Persecution of the Stage Child," by Francis Wilson

THE NEW YORK DRAMATIC MIRROR

FEBRUARY 1, 1911

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Mishkin, N. Y.

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☆ A Star-Spangled Interview with Blanche Bates ☆

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HAZEL DAWN

WHITE N.Y.

GRACE VAN STUDDIFORD
IN "THE PARADISE OF MAHOMET"

DOROTHY PARKER

ALICE FISCHER AND EDMUND BREESE
IN "THE SCARECROW"

LUCILE WATSON

SCENES FROM TWO POPULAR PLAYS AND SOME FAVORITE PLAYERS.

The New York Dramatic Mirror

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The Dominance of Clothes.

MANY QUESTIONS that affect the theatre are under discussion at this time, indicating that many things in the theatre may be improved with reference to its primary and essential purpose, the illustration of drama.

One of the topics that recently has commanded attention in Paris, for instance, concerns the uses and abuses of costume in play-production, and its aid or hindrance to characterization.

Clothes have come so to dominate drama, in cases where reasonable opportunity for costume may be elaborated to exaggeration, that many persons who believe in their artistic subordination to the main purpose of a play are beginning to protest.

For some time now in Paris—and the same may be said of New York, if not of London—fashions have had birth in the theatre. It is perhaps desirable, from a certain viewpoint, that the stage should be used to first show and then disseminate the modes of dress that are always changing, and always growing more elaborate in one or another detail. But plays should not be written for this single purpose, and men and women who act—particularly women—should not have as the chief burden on their minds when acting what they shall be or are clothed withal.

One Paris critic stirred this matter to debate by declaring that actresses have become mere pegs upon which to display the latest creations of the fashionable costumers. This critic expressed one truth that is self-evident when he declared that it is impossible for an actress to concentrate on her role when she has to pay primary attention to her clothes, as so many actresses have to do.

This matter has grown to such proportions in this country that the thought the young actress employed in the average play which pictures contemporary life in good circumstances is forced to give to her costumes clouds her conception of the part she is playing, and thus must naturally stifle a well-directed ambition to succeed as an artist.

Managers may say that they must insist upon elaborate dressing in competition; and some of them may assert the truth that a vast number of the women of to-day who attend the theatre pay more attention to the costumes displayed by actresses than they do to the play itself.

One thing in this case is the result of another. Managers, competitively moved, may insist upon elaborate dressing, but actresses following this demand have developed a vain rivalry or emulation that runs to the extreme. And women patrons of the play have now so long seen, enjoyed, and possibly profited from the show of fine and novel attire that the theatre in most circumstances would be a tame place for them without it.

It is doubtful whether the public in these days would greatly esteem the theatre were the stage thrown backward in habit to the simpler material methods of former times. There is no question as to the marvelous advancement of the theatre in all things that please the eye and in incidental matters that appeal to the understanding. Drama is now pictured with scenery that relates to it in each case, and dressed in accordance with history or the life it depicts. But at the same time, for reasons stated, mere clothes dominate it in many cases where they should be subordinate.

In former generations there were actors who moved their audiences powerfully in spite of the most inappropriate and incongruous costuming. GARRICK played Macbeth effectively in the knee breeches and bag-wig of his day, and other actors by their art have banished thought of like disregard of the verisimilar from their auditors' minds. There are players to-day, in fact, whose art is so far above the influence of mere costume that the public applauds them with little or no thought as to what they wear.

It is to be expected that this burden of clothes may in time be lifted from the theatre. It is but one of several embarrassments under which the stage labors. The theatre, as a result of its development to meet its growing popularity as an institution, and because of changed conditions as to its administration, has many transitional defects. That it will finally settle to well-defined lines of art and enterprise, and adjust itself to the conditions it is trying to meet, is by no means improbable.

As to Successful Plays

SO FAR THIS SEASON, New York has seen twenty-one plays of various classes which either have attained more than ordinary success already, or have given evidence that they will do so as time passes. This does not include numerous plays which have had respectable runs, but which have apparently not made much money for their promoters.

A classification of the list reveals the interesting fact that five of the plays are farces, five—including the spectacle at the Hippodrome—are musical comedies, and eleven are dramas. The preponderance of drama seems to be the result of free choice on the part of the public, because numerous other musical and farcical mélanges have been offered in vain by the producers. After all, theatregoers in the long run want something sensible, if not deeply logical, for their amusement in free hours. This is particularly noticeable in the musical comedies; the four which have survived—omitting the Hippodrome—have real plots, although it must be admitted that the singing and the dancing in every case are the real magnets.

Of the eleven legitimate dramas, three of them succeed primarily because of their respective stars, MAUDE ADAMS, ETHEL BARRYMORE, and JOHN DREW. Four of them succeed largely through the competence of the entire cast and the splendid team work: The Concert, Nobody's Widow, The Gamblers, and The Havoc. Four appeal through their intrinsic merits, the story they tell, the characters they portray, or the society they depict; these are Mother, The Country Boy, Rebecca of Sunnybrook Farm, and Pomander Walk. In all of these plays, the general stage management has been no negligible contributor to success.

Among other things it is worth noting that not a single production has achieved distinction primarily because of its philosophy. The first requisite remains, as it always has remained, an adequate cast. In fact, of the five plays owing success to their casts, only one—The Havoc—could stand by itself. Only one from the original eleven displays enough originality of thought to give it a serious rank in literature, although the rest are frequently marked by deft skill of expression. All of this amounts simply to saying that the actors make or lose the play; they shape the dramatic influence, which at this stage of our national development has an incalculable power in molding public opinion. Therein lies the tremendous responsibility of the theatre.

An Advanced Public Taste

THE CLEVER CRITIC of the Indianapolis *News* becomes philosophical and gives out matter of moment in his ruminations upon the state of affairs in the theatre to-day. Answering the JEREMIAHS who profess to see nothing in the theatre worth while, he says:

> We see no symptoms of decadence either in theatrical art or in the public taste for it. On the contrary, the conditions seem to us to indicate a state of very good health, indeed. Nor do we think there is anything perplexing in the situation or anything that defies analysis. It is simplicity itself. The public, in short, has come to demand better plays than our managers are able to supply. The new dramatic productions, except in a few instances, do not attain the standard required. In other words, public taste has advanced more rapidly than playwrights and producers have realised. They are still at the old habit of underestimating the intelligence and the judgment of playgoers. Their "ideal" spectator is far short of the real spectator; with the latter, in truth, they have little acquaintance. The consequence is obvious as it is inevitable—the failures speak for themselves.

There is something in this in exact line with the argument advanced on this page last week as to misjudgment of the public by managers.

The public is not only more exacting than ever as to new plays, but there are few of the old plays that it will tolerate. Generations in the past were content with theatrical fare that their forebears delighted in, but this generation is a different set of human beings. Yet the theatre is by no means the only institution affected by the changed attitude of the public, for that attitude relatively obtains as to all other institutions and matters that relate to life, its purposes, its government, and its enjoyment.

Many dramatists and many managers recognize the change that has come over the public, and are trying—under some disadvantages—to meet it. In fact, the theatre shows signs of progress where some other institutions, resenting the public ideas as to them, are inclined to reaction.

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The Usher

THE Pittsburgh *Gazette-Times* deals with THE MIRROR'S editorial on "The 'Type' Madness," in a long editorial of its own. After quoting copiously from this journal it says:

In other words, the drama of purpose and of inherent ideas has been displaced by the drama of actors with peculiarities to fit and "types" to exalt. Instead of being used for itself and for the purpose of expressing truth and carrying conviction by reason of its literary or constructive merits, the play is being fashioned like an "ol' clo' man" picks out his garments to adorn the customers who come to his shop. Acting is no more a *sine qua non* in the presentation of the drama. Producers and promoters of the play see things only with the physical eyes, excluding entirely the sense of spiritual and mental fitness that must underlie and pervade all true acting. Thus even the most pretentious dramas become only Punch and Judy shows when they reach the public. Not all plays and certainly not all actors are the victims of this modern craze for mere physical and visual realism: but it is the pall that throws its shadow over the stage and the theatre in its ordinary manifestations.

Perhaps deeper than this evil, the origin of which is rightly assigned to the modern passion for so-called "realism," lies the lack of definite purpose both in the writing of plays and in the acting of them to-day. Neither the playwright in his larger activities nor the actor is moved by much higher motives than those which involve temporary applause or amazement, and the coining of much money during the brief life of the work they are doing. In both professions there is a shameful absence of positive purpose, definite aim shaping itself toward some goal of permanent and useful success. The few fortunes that have been made in the playwriting game have dazzled and blinded the eyes of the entire stage world. Purpose other than that suggested in these few financial successes is unknown to these men.

The drama of worth, the drama that possesses solid literary merit, is an abomination, and, as E. H. Sothern declares in another connection, the drama of poetry and of ideals is a thing unknown and abhorred as a concession to the hated "high brows." It is this refusal to believe that the masses of the people are intelligent, that they can detect the falseness and hollowness of the modern style "type" acting and "type" dramas, that has turned thousands of people from the theatre doors.

THE MIRROR did not exaggerate the evil of the "type" obsession, nor did it overdraw its inevitable results if it shall continue its present influence on the theatre.

But the *Gazette-Times* is perhaps too pronounced in one or two of its conclusions. "The drama of purpose and of inherent ideas" has not, as it asserts, been displaced wholly by drama designed to exait types, or by drama whose producers rely upon types at the expense of dramatic essentials.

Nor is there an absence of purpose among dramatists, actors and managers of the better sort. In fact, the theatre never before has shown as much of purpose as it reveals to-day. But drama that is intended to mean something too often is rendered abortive by failure to realize its possibilities in the acting. For this defect the "type" idea is mainly responsible.

♠

The Brooklyn *Eagle*, which maintains a very creditable dramatic department, offers theatre tickets for the best answers by its readers to the following questions:

Some think the public wants to be instructed at the theatre; do you?

Some think the public likes to have its feelings harrowed with disagreeable and distressing situations; do you?

Some think the public merely wants to laugh, influenced even by situations which may be silly beyond all reason; do you?

Some think the public wants to be charmed and coddled by pretty music; do you?

What, if anything, is lacking in theatrical productions of the present day that was to be found in the dramatic offerings of a few years ago?

It is assumed that the *Eagle* will publish the best answers, and they ought to be interesting if not profitably suggestive.

♠

Samuel Travers Clover, editor of the Los Angeles *Graphic*, makes the serious charge that in the play called The Fox, unwittingly produced in that city by Oliver Morosco, Lee Arthur, claiming its authorship, has lifted bodily most of the material from a novelette by Harold McGrath.

"Reference to the dramatic columns of *The Graphic* of this issue," says Mr. Clover editorially, "will show that Mr. Arthur is indebted to Mr. Harold McGrath for all the vital qualities contained in The Fox. Mr. McGrath's story, printed four years ago in a magazine, since defunct, was called 'The Revolt of Caliban,' and later appeared in book form bearing the title, 'The Best Man.' A careful comparison of the story with the play reveals remarkable duplicity on the part of the plagiarist—to give the purloiner a mild designation. Beyond introducing several new characters that add nothing to the plot, but rather tend to cheapen it, the play has been taken in its entirety from the McGrath novelette without a by your leave, without a bit of credit. It is the most barefaced steal of another man's brains we have come across in years."

This is a serious allegation. If it is true, the wonder is that any writer in these days should be so foolish as to take another's work so openly.

♠

It appears that Sir Herbert Tree will not come to the New Theatre this Spring.

As was reported in THE MIRROR, there were negotiations to this end, but they have fallen through.

One of the reasons given by an American correspondent in London is that it would not do for "the head of the theatrical profession in London" to be absent from that capital during the coronation ceremonies.

Sir Herbert, in fact, has made all his professional arrangements for the immediate future. He will soon produce Macbeth at His Majesty's, with himself as the Thane, Arthur Bourchier as Macduff, and Violet Vanbrugh (Mrs. Bourchier) as Lady Macbeth. Not content with this, Tree actually proposes to revive A Midsummer Night's Dream, which will be played every afternoon, while Macbeth is performed in the evening.

Truly this is quite a dramatic undertaking on the whole.

♠

May Irwin has been winning blue ribbons at a poultry show at Watertown, N. Y.

She says people showed great curiosity over her chickens, but apparently were disappointed because the hens did not wear earrings and the cockerels did not carry Diamond-Jim Brady canes.

"There wasn't even a velvet carpet on the floor of the coop," she adds.

♠

Heard at a rehearsal of Everywoman:

CHORUS GIRL: Why, this is exactly like Shakespeare, isn't it?

MAN: Well, not exactly.

CHORUS GIRL: Anyway, they say "dost."

PERSONAL

FISCHER.—Alice Fischer by her remarkable impersonation of the witch in The Scarecrow has added another success to her long list of well known roles. The witch is a role so very much different from those in which she has hitherto appeared that the contrast causes her present role to stand out with a peculiar distinctness. Various critics described her as picturesque and unconventional, but all of them failed to grasp the real essence of Miss Fischer's interpretation—the ability with which she made the witch conform in spirit to the New England idea of that creature, without falling back on the old hackneyed type. It marks the greatest advance yet made in the career of this able woman, who has alternated for several seasons in musical comedy and non-musical drama.

WYNDHAM.—Sir Charles Wyndham arrived in New York on Jan. 27 for a few days' visit. Sir Charles has in mind the production of several American plays which he liked when last here. Baby Mine is one of the number and will be produced at the Criterion, London, Feb. 23, with Weedon Grossmith in the cast. Mr. Grossmith, who appeared here a month or two ago in Mr. Preedy and the Countess, was so favorably impressed by Baby Mine, which was running at Daly's at the time, that he secured the London rights to the piece and brought the manuscript back with him. Margaret Mayo, author of the piece and her author-husband, Edgar Selwyn, will witness the London premiere.

LAWFORD.—By the will of Mrs. Josefa Neilson Osborn, Ernest Lawford comes into a trust fund of $60,000. Mrs. Osborn had intended that the fund should be $75,000, but the personality was not sufficient. However, the $60,000 is a tidy sum for a gift, and Mr. Lawford is fortunate to be the recipient of the lesser amount.

RICHMAN.—Charles Richman, assisted by Mabel Trenyear, is following numerous other legitimate actors and is going into vaudeville. He will open at the American Music Hall, Feb. 6, in his own sketch, The Fire Escape. Mr. Richman is also author of a longer play, The Revellers, in which he starred two seasons ago.

BURKE.—Billie Burke has added a curtain raiser to Suzanne at the Lyceum Theatre. The playlet, called The Philosopher in the Apple Orchard, is a dramatization by E. Harcourt Williams of an Anthony Hope story. Lumsden Hare plays the role of a crabbed old philosopher, who learns from an unsophisticated young woman about things of which he had never dreamed.

DORO.—After the failure of The Climax in London, where Marie Doro played the leading and only female role, Miss Doro announced her intention of retiring from the stage and of devoting herself to music. She now lies ill and will probably never act again. Her large following, for in her few years of starring she had established a large coterie of sincere admirers, will be sorry to learn of her permanent retirement. Miss Doro first appeared in musical comedy, for she is much interested in music, being a composer of several successful songs, but was persuaded to try the straight drama. In Clarice, in which she played the title-role, Miss Doro was successful and became a great favorite wherever William Gillette presented this piece. At once she was selected for stardom and appeared in The Morals of Marcus as her first starring vehicle. The Richest Girl and The Climax (in the latter play she was seen only in London) followed. Her last New York appearance was early this season in Electricity, written for her by William Gillette. Miss Doro was always a pleasing actress with plenty of personality. Her enforced retirement is a matter of regret.

THE PERSECUTION OF THE STAGE CHILD

By FRANCIS WILSON

THAT humane and very just law which was framed to take children out of mills and factories where they are ill-paid and overworkt, to the detriment of physical and mental development, was never ment to apply to the stage child. The stage child is not overworkt and is well-paid, and its physical and mental developments are in nowise retarded. Stage children, especially those who later have reacht prominence, have been long-lived as, witness: Macklin, Betty, Siddons, the Kembles, Salvini, Ristori, Helen Faucet, Forrest, Jefferson, Maggie Mitchell, Lotta, Ellen Terry and many others.

For some years this factory law has been on the statute books of many of our states and never until recently, has it been deemd applicable to the stage child. Why?

Because the intention of the original framers of that law fairly bristles with the desire to prevent young people from very long and hard *physical* labor, and it was beyond reason and justis to suppose the stage child in the same category with the little underpaid child-drudge of the mills and factory. This absurdity and injustis appears instantly when it is rememberd that the stage child's task is a mental one, lasting over a period of merely eight to thirty minutes, often not as long as would be required by the recitation of a series of Mother Goose rimes.

As a prominent lawyer has just said: "A contrary construction of this labor statute (making it apply to the stage child) would make it an enemy of the child. It would be self-stutifying—a case of 'save me from my fool friends'! It would mean perverting a beneficial law to an individual injury, and serve to bring the law into disrepute."

Notwithstanding which, the "fool friends" found a way, and the persecution of the stage child began. By a decision of the Massachusetts Supreme Court, acting, the art of Shakespeare, Ben Jonson and Molière, was declared not to be an art, but "work" in the sense that men labor at hard physical tasks. By this decision, "as strange as it was straind," a gross medieval insult to an art whose members have furnisht literatures that are the admiration of the world, the stage child has been placed under a ban. It has been forbidden to go to the only school—the stage—in which its specific talent may have the proper development. To deny a child gifted with dramatic instinct, the opportunity to develop that gift, is to strike the chisel from the hand of the young sculptor or to dash the brush from the grasp of the child artist.

It is vitally essential that the stage child begin its acquisition of technical knowledge before the period of self-consciousness sets in. The actor who has both technic and self-consciousness to contend with, is at a double disadvantage.

Ellen Terry says of Sir Henry Irving that many of his defects sprang from the fact that he was not a child actor. His magnificent powers were imprisond, and it was only after long and laborious effort that he could set them free. What was true of Irving is generally true of every actor who takes up his art after fourteen—the legal age in Massachusetts. Those who began late as Sir Charles Wyndham, Forbes-Robertson, Sothern, Drew, Mantell, Skinner, the Barrymores and others, deplore the lost opportunity, and those who began early rejoice in their early advantage. It is seldom that two parties at different angles of an argument are in so perfect accord. Such unanimity, it would

FRANCIS WILSON

seem, must carry conviction to the mind of any but an unprejudist observer.

But the Massachusetts branch of the National Child Labor Committee holds the views of those who were child actors and profited by it, and those who were not and deeply regret it, as having no weight. Backt by the degrading decision of the Massachusetts Supreme Court, which deprives its state of witnessing many classical plays, narrows the sfere of the dramatist, robs the drama of a vital means of recruiting itself and eliminating from the stage the element of extreme youth, this Child Labor Committee persists in persecuting the stage child, not in protecting it!

With much money at its command, thoroly organizd innumerable pamflets teeming with exaggerated statements and abominable misstatements, to which its attention has been drawn and of which it takes no heed; with obsolete prejudis and pathetic smallness of sympathy, it purposes to pursue the child genius of the stage relentlessly into every state of the Union and, if possible, to rob it of the opportunity to develop its instinctive gift. It will accomplish this, too, and speedily, unless something is done to prevent it.

If thru mistaken zeal, or the unrelenting prejudis of its more influential officers, the National Child Labor Committee is able to prevail upon other states to follow the degrading precedent establisht by Massachusetts (and legal precedent is often a dangerous thing!), the injustis to the stage child and its persecution will be complete.

This is bad enuf, but worse remains behind: *It will mean fixing upon the drama, upon the art of acting, the stigma, backt by legal decisions, of being no art at all, in fact, of being a physical task, work as men, women and children work in mills, factories and sweatshops, work in which the exercize of the intellect plays no part.* Are we, as members of a profession whose followers are knighted in England and decorated on the Continent, to sit by tamely and submit to this? Shall we not organize and fortify ourselvs financially to employ the ablest legal representativs to protest against this insult, this stigma which it is sought to put upon us?

Let us see if it is not possible to beat into the comprehension of benighted judges and labor committees, wandering far afield, the illuminating fact that Shakespeare, Molière, Calderon, Lope de Vega, Ibsen and Maeterlinck mean something more than mere mechanics. It is humiliatingly true that, by the decision of the Massachusetts Supreme Court, acting in Massachusetts is labor, and that the child of the stage, as its elders, works as the factory people work. But it is only true by the strict observance of the letter of the law. It is not at all true according to the spirit of the law. I understand that the legal reports are full of instances illustrating this principle.

I understand, too, that the Supreme Court of the United States has spoken plainly to this effect and decided accordingly in a labor case—Holy Trinity vs. United States, 143 U. S. 457: "It is a familiar rule that a thing may be within the letter of the statute and yet not within the statute, because not within the spirit, *nor within the intention of its makers*, and therefore not covered by the statute." It is evident, for reasons given, that the law for the protection of the child of the factory was not ment to be used to persecute the child of the stage, and up to the Supreme Court of the United States, if necessary, let us go for a final decision, confident that that decision will do justis to the status of the drama and forever end the persecution of the stage child.

Francis Wilson

NOTE.—Mr. Wilson is an impartial reformer. His interest in simplified spelling is manifest in this article.

OPERA IN ENGLISH.

The Fraternal Association of Musicians, after a dinner at Louis Martin's restaurant on Jan. 25, went over the ancient question of opera in English. Charles Henry Meltzer, the first speaker introduced by President Walter L. Bogart, took as his text the trinity of enemies to native opera—snobbishness of the public, poor diction of singers, and inadequacy of librettos. Tito Ricordi, of the music publishing firm of Milan, insisted at length that English singers wasted much valuable time in perfecting themselves in foreign tongues, and declared that a national conservatory must be established before singing can be worthy. Henry Russell, director of the Boston opera, argued that the solution of the difficulty lies in subsidising English opera and in giving it a chance. Reginald de Koven wants singers to perfect themselves in English diction. In the course of the evening, Madame Alma Gluck sang Smetana's "Cradle Song" and "Song of Lehl" by Rimski-Korsakoff. Among others present were Arthur Nevin, Pietro Floridia, Giulio Gatti-Casazza, John C. Freund, Arthur Farwell, Amy Fay, Clarence H. Mackay, Madame Anna E. Ziegler, Edward Falck, Pierre Key, and Sylvester Rawling.

NATIONAL DRAMA

Henry Arthur Jones, in a lecture on The Aims and Duties of a National Theatre, at Earl Hall, Columbia, on Jan. 26, discussed the failure of drama and literature to coincide in England and America. On this side of the Atlantic, the best hope for national dramatic literature lies in the cosmopolitan curiosity of the nation, the readiness to listen to new writers and to pay for their wares. Between cultivating a national drama, and nuturing an exotic, super-refined drama for an exclusive class, there is all the difference in the world. Mr. Jones thinks that a further confusion of the two aims will simply cause a repetition of the misfortunes which have overtaken the New Theatre.

GEORGE C. BONIFACE, JR., STILL ILL.

The many friends of George C. Boniface, Jr., will regret to learn that he is still suffering from the illness which attacked him more than two years ago.

Although he has tried various remedies and treatments recommended by his physician, he is now confined to his bed. It is hoped he will be strong enough to be moved to Northern Wisconsin in a few days, where he will have the benefit of a drier climate.

His father, George Boniface, is playing with Miss Barrymore in Trelawney of the Wells, and the similarity in names has caused many friends of both actors to confuse them. George C. Boniface, Jr., is still a very sick man.

THE MATINEE GIRL

MR. AND MRS. WILLIAM FAVERSHAM (JULIE OPP)

Cutting hay on their estate at Chiddingford, Surrey, England

FROM the huge tree that looks like a California redwood, high and invisible, the nightingale warbles his advisory song to the world.

"We must each sing our own song," is the substance of this advice. "It may not be admired as much as others, but it is our song, and we must sing it until death."

It is matter for regret that the popular star who as Chantecler listens in so picturesque attitude to this advice does not follow it. The song of every female star is femininity. Why will she not be content to sing that most exquisite of songs?

The greatest of the world's actresses could not transcend the limits of sex. Sarah Bernhardt painfully proved this when she gave us her smooth-faced, large-eyed, short-stepped Judas, the one blemish in a resplendent series of portrayals on this genuine last visit of hers. The least of actresses proves it every time a round-hipped chorus girl steps upon the stage in knickerbockers. When she tries to make love to one of her own sex she is revolting. Mental gorge rises at the sight.

Men imitate women better than women imitate men. It is easier to shrink a personality, especially a physique, than to expand it. The woman who essays man's part on the little stage of the drama or on the large stage of life is grotesque. She offends the taste and credulity of her audiences. Madame Bernhardt told the writer she played male parts as a mental stimulus, to escape the limited life of the female human. But the larger life of the modern woman is removing those restrictions.

Boundless ambition is an agent for the uplift of humanity, but would that every woman of such ambition would not pass the boundary of good taste, nor violate the law of probabilities by essaying the heavier, coarser mould of her brother!

If there were no other reason, and there are several sufficient ones, it would be worth while to see Sire for Mabel Bert's study of an old gentlewoman living upon vivid memories and fading hopes. The fragrance of lavender always hangs about Miss Bert's presentments. She depicts sublimated women, women who are three-fourths spirit, and the other fourth what London folk call "lady clothes." She makes her quaint, elderly women as sweet as an old fashioned garden.

Margaret Mayo is as happy as a bride and as care free as a school girl. She is a walking exhibit of the beautifying effect of success. Ask her what she is doing, and she makes no allusion to a play to follow Baby Mine. She answers:

"Oh, drinking tea and enjoying myself."

Edith Ellis, whose adaptation of an Hungarian drama will follow Susanne at the Lyceum, is crusading for the child on the stage.

"I myself was a stage child, and I've come to no bad end," said Miss Ellis. Her brother, Edwin Ellis, looked up from a book.

"But you forget me," he observed. "I, too, was a child actor, and I am playing crooks, drunkards and degenerates."

Stage ironies:

Billie Burke, for whom peers' sons cross the Atlantic to implore her to marry them, has for four seasons played a pursuing female.

Theodore Roberts, who has the broadest shoulders on this or any stage, is a dying consumptive in To Serve the Cross, but he says that isn't as bad as wearing an ill-fitting halo, which is what will be expected of Orrin Johnson.

Superstitious gatherers upon the corner of Broadway and Fortieth Street talk of the strange fatality that has seemingly followed prominent dramatic agents the past twelvemonth. Will Gregory is the latest victim. He was thrown from a car in a collision and at his home in Flushing is bearing with what patience he may the results of the severe accident from which he may not recover for many months.

May Dixon Thacker, sister of Thomas Dixon, the clergyman author of The Clansman, and daughter of a clergyman and wife of a traveling evangelist, invaded the Belasco Theatre last week and saw The Concert. Moreover she found in the naughtiest part of the play an idea for a novel to follow her current one, which has the same title as the play in which, I think, Florence Roberts appeared, The Strength of the Weak.

W. F. Connor is lending managerial dignity to the march for the open country that has begun among actors and playwrights. He sent a recently acquired bull terrier to his farm because the city isn't fit to live in. Edwin Milton Royle loves his Wicklup at Darien, Conn., nearly as much as his wife and children, and William Faversham says the supreme joy of existence is cutting your own hay on your own farm.

Ada Dwyer, inured to playing nursery governess for growing dramatic talent, knew not how to employ her mothering talents since she left Lorna Doone at school in England, and since Eleanor Robson assumed matrimony until Miss Dwyer met Jameson Lee Finney. Thereupon she adopted the not unwilling Finney, who placidly accepts all her corrective attentions. The maternal and filial relation has sustained only one severe strain. That was when Miss Dwyer charged Mr. Finney with having been spoiled by home indulgence.

"I can bring up an ordinary child," she complained, "but you are an extraordinary case of arrested development."

Arthur Row, who plays Veronoque in Sire, claims the honor of being the first person to style Emma Dunn "the female Warfield." The inspiration came to him while she was playing Ase in Peer Gynt.

Harry B. Smith wrote a lyric for The Paradise of Mahomet which has an intimate history. Harry McDonough sings the lay with the plaintive line:

My only degree is Y. M. D. (Yes, my dear).
A title not of divinity but of misery.

I have Mr. Smith's word that the ballad is of home origin.

Cathrine Countiss, while playing The Awakening of Helena Ritchie in Detroit, enjoyed a visit from her eight-year-old stepdaughter, Margery Price. Margery witnessed the griefs of Helena from the wings for two evenings, then awearied.

"Mamma, do you have to play the same play every night?" she asked.

"Yes, dear." Helena beat her refractory hoopskirt.

"Isn't that awful! Why, at Jackson, Mich., we have a new show every night."

There is a theme for Frederick Truesdell, or some other actor bard who plays at rhyme making between acts in The Lament of the One Night Stander. Or there might be a round robin to which every player doing penance would contribute a heartfelt stanza. For instance, there is the plaint of Julia Dean:

"We none of us have any respect for ourselves. One night stands!"

A woman came into the Paul Scott Dramatic Agency and Play Bureau and announced a tremendous dramatic discovery in her neighborhood, which is Hell's Kitchen.

"The child is so full of dramatic instinct that her hands are going all the time and she has the most expressive face!" exclaimed this Columbus of Thespis Land. Helen Hardy hastened to the broth kettle of Hell's Kitchen and found the future Bernhardt. It was a boy with St. Vitus's dance.

THE MATINEE GIRL.

OKLAHOMA IN DANGER.

Unless the railroads of Oklahoma consent to a party rate for theatrical companies playing in that State, a proceeding common in most every other State, Oklahoma will find itself excluded from the itinerary of all traveling theatrical organizations. Owing to the few large cities in the State and the great distance between those cities, the cost of traveling for theatrical companies is enormous and consumes most of the box-office receipts. The Santa Fé, Rock Island, 'Frisco and Katy lines oppose party rates. Unless something is done soon the entire State will be left out when the routes for the year are made up. Klaw and Erlanger and their associates are determined not to book through Oklahoma until a party rate is secured or the two-cent rate is re-established by the action of the United States Circuit Court.

PLAYS OF THE WEEK

Astor—The Boss.

Play in four acts by Edward Sheldon. Produced Jan. 30 by William A. Brady.

James D. Griswold ..... Henry Weaver
Donald Griswold ..... Howard Estabrook
Emily Griswold ..... Emily Stevens
Mitchell ..... Henry Sargent
Lawrence Duncan ..... Kenneth Hill
Michael R. Regan ..... Holbrook Blinn
"Farly" McCoy ..... H. A. La Motte
Mrs. Cuyler ..... Ruth Benson
Gates ..... John M. Troughton
Davis ..... J. Hammond Dailey
Scanlon ..... Wilmer Dane
Archbishop Sullivan ..... Frank Sheridan
A Cook ..... Belle Paul
A French Maid ..... Rose Wincott
A Parlor Maid ..... Miss Celia
Lieutenant of Police ..... Frank Julian
Police Officer ..... James Macdonald
Another Police Officer ..... H. G. Weir

Edward Sheldon has broken loose with a third play that stands in the same emphatic rank with Salvation Nell and The Nigger. He wields the dramatic sledge-hammer as energetically and as easily as if he were playing a Summer afternoon's game of croquet. Even while wondering if the author's ingenuity in bringing hostile forces into crashing opposition will never flag, the spectator must be filled with amazed admiration at the titanic devastation wrought by the conflict.

Around Michael Regan, political and commercial boss, spin the elements of the drama. Having outmanoeuvered the Griswold Company, Mr. Regan offered them bankruptcy and shattered honor or partnership and a marriage between himself and Emily Griswold. Father and son rejected this latter horn of the dilemma in creditable language, but Emily, full of Quixotic socialism, agreed. Not satisfied with this outcome, Donald Griswold organized a strike among Regan's employés and allied himself with the Catholic Church as a backer. Regan was on the point of transferring the entire transportation business of the town to Montreal—a move that would have effectually ruined the community—when Donald Griswold was almost killed by a Regan sympathizer, and the boss experienced a tardy revulsion of feeling that landed him in jail. Repentant, hopeless, and disillusioned, he deeded property to his wife, who immediately told him her brother was recovering and offered to consummate their marriage.

What further devices for wringing the feelings can Mr. Sheldon carry in his knapsack? When the curtain rises the Griswolds are in a state of nervous apprehension bordering on frenzy, and good reason they have to fear Michael Regan, as the ensuing conference discloses. Here is a perilous venture, this strenuous first act, that too early in the evening exhausts the power of experiencing emotion. As example of a similar case, one instantly cites The Great Divide. In other acts, however, the boss fells an ambassador from the labor union, defies the supremacy of the Catholic Church, holds a howling mob at bay, and curses fluently.

The interstices of this rugged conflict are puttied with humor and sentiment, some of which is thrown in simply for good measure and retards the action. Two scenes sin notably in this respect, Mr. Regan's talk with Mrs. Cuyler, and his reminiscences with Archbishop Sullivan. Their excuse is that they color the hero's character.

Perhaps the most subtle fault with the whole play is that one always dissents from endorsing the boss; he creates a distaste that the last act does not materially alter. His vulgarity obtrudes till something besides preciosity is offended.

The cast is properly imbued with the plunging activity of the drama. Holbrook Blinn has created a hero that offers no chance for adverse criticism, so far as consistency is concerned. That he could not endow Michael Regan with more lovable traits, which Mr. Regan needed, was, perhaps, not his fault. In his narrowness, however, lay his strength. Mr. Blinn's rendering was striking at all times.

To the other important role, Miss Stevens brought charm and intelligence, that succeeded in making Emily Griswold a rational being. Need more be said? She was as successful in the thrilling moments as in the gentler scenes.

In shorter parts, Howard Estabrook, H. A. La Motte, and Wilmer Dame achieved distinction. The rest of the cast was competent.

The Boss is an exhibition of tremendous vitality on the part of all concerned.

New Theatre—The Piper.

Play in four acts by Josephine Preston Peabody. Produced Jan. 30 by the New Theatre.

The Piper ..... Edith Wynne Matthison
Michael-the-Sword-Eater ..... Frank Gillmore
Cheat-the-Devil ..... Jacob Wendell, Jr.
Jacobus ..... Lee Baker
Kurt ..... Ben Johnson
Peter, the Cobbler ..... John Sutherland
Hans ..... William McVay
Axel ..... Stewart Baird
Martin ..... Edwin Cushman
Peter, the Sacristan ..... William Raymond
Anselm ..... Pedro de Cordoba
Old Claus ..... Cecil Yapp
Town Crier ..... Robert Hamilton
Jan ..... John Tansey
Hansel ..... Emmett Hampton
Ilse ..... Jeanette Dix
Trude ..... Claribell Campbell
Rudi ..... Dorothy Vernon
Veronika ..... Olive Oliver
Barbara ..... Dora Jessiyn
Wife of Hans ..... Thais Lawton
Wife of Axel ..... Elsie Herndon Kearns
Wife of Martin ..... Mary Doyle
Old Ursula ..... Mrs. Sol Smith

Browning's poem, "The Pied Piper of Hamelin," is the basis of Josephine Preston Peabody's The Piper, but Mrs. Peabody has taken liberties with the original story. Mrs. Peabody (in private life Mrs. Lionel Marks) is herself a poet; her play is written in blank verse, and Browning's story is relieved of its tragic ending. The children are lured from their homes by the sweet music of the piper, but in the end are restored to their parents. The play won the Stratford prize last year in the competition for a suitable drama to be produced in the Shakespeare Memorial Theatre during the Shakespeare festival at Stratford-on-Avon. It was so produced.

The opening scene, in the market place of Hamelin, discloses a holiday crowd enjoying the performance of a traveling band of players. Among the players is the piper, who has recently rid the town of a plague of rats and mice. He demands the promised thousand guilders for his work, but they offer him only fifteen, whereupon he refuses and lures all the children to his cave by the "kindespell," played on his pipe. The dance of the piper and the children as they prance off is, perhaps, the most beautiful of the numerous pretty pictures.

The cave in the "Hollow Hill" is the hiding place of the little folks, who are still under the mystic influence of the spell. Michael, one of the piper's friends, has been sent out to scout, but does not return for three days. He learns that Barbara, daughter of Jacobus, one of the town's chief men, against her will, is to be consecrated to God by making her a nun, in the hope that God will restore the children. Michael, from the first day he saw her in the market place at Hamelin, has loved her and now in terror at the information appeals to the piper.

Michael and the piper hide near the cross roads, where the procession bearing Barbara to her incarceration at the convent of Rudersheim must pass. At the approach of the throng the piper begins to pipe, the people are compelled to dance, and they rush on in terror, leaving Barbara. The piper sends Barbara and Michael to be married. Immediately after their departure Veronika, mother of little Jan, drags herself along the road. Seeing the piper, she begs him to restore her son. He refuses. After much thought, however, and supplication to the shrine at the crossway, he determines to restore the children.

The final act sees the children all trooping back to their parents, happy and healthy. The piper, his work finished, bids all good-bye and gradually disappears in the distance.

Mrs. Peabody has written a beautiful idyllic poem, worthy of ranking with A Midsummer Night's Dream, Peter Pan, and The Blue Bird. The poet displays fancy, imagination and, now and then, a bit of humor. The piper has been made the only really distinct character, while the others, all more or less, possess the common characteristics of the mob. The success of the piece, therefore, depends largely on the interpreter of the title-role. Unfortunately, the New Theatre management has seen fit to intrust the role to a woman, albeit a most excellent actress, who does not carry out what would seem to be the author's intent.

It is not Edith Wynne Matthison's fault that she is far from being satisfactory. Even Maude Adams, whose Peter Pan is one of the most poetic creations of the decade, would have been miscast as the piper, and Miss Adams has far more youthfulness and magnetism than Miss Matthison. The piper is charming, embodying all the natural gifts of personality and voice which Miss Matthison possesses, but he is not virile. A man in the role is the crying need.

The other roles show some individuality, but rather blend into the whole. Olive Oliver does a fine bit of acting. Dora Jessiyn, a newcomer in the company, is attractive, and with Frank Gillmore handles the lovers' scenes satisfactorily. Mrs. Sol Smith, with but few lines, stands out prominently. Little John Tansey is excellent as the lame boy, Jan. Jacob Wendell, Jr., Ben Johnson, Pedro De Cordoba, Cecil Yapp, who surprises one with his realistic portrayal of Old Claus, and Thais Lawton invigorate the other principal roles.

The scenic production is worthy of the New Theatre. The Piper, though not so spectacular as The Blue Bird, is more connected, more poetical and livelier than Maeterlinck's fantasy.

Academy of Music—Barry of Ballymore.

Play in three acts, by Rida Johnson Young. Produced on Jan. 30 by Augustus Pitou.

Thomas Barry ..... Chauncey Olcott
Sir Edward Emery ..... Howard Chambers
Lord Bannon ..... George Sydenham
Michael McShane ..... Ned Reardon
Phadrig Bannon ..... Nesta de Becker
Gerald O'Mara ..... Arthur Jarrett
Corney ..... Daniel Jarrett
Lady Mary Bannon ..... Edith Browning
Betty O'Mara ..... Alice Martin
Nanette ..... Alice Farrell
Mrs. Barry ..... Mary Johnstone
Biddy ..... Marion Gasparo

Chauncey Olcott's appearance in a new play is always an interesting event to playgoers. A goodly number of his admirers betook themselves to the Academy to give a hearty welcome to his new piece, Barry of Ballymore. It has all the characteristic Olcott flavor and is a fitting companion piece for Ragged Robin.

The hero of the story is Thomas Barry, a young artist, who having early won fame and fortune returns to his native town of Ballymore, where he and his mother had spent their early years in poverty. The ancestral home of Lord Bannon is for sale, and he purchases it and installs therein his old mother, who is much bewildered at the unaccustomed grandeur of her new home. The Bannon family regard him as an upstart and refuse to consider him their social equal. Encountering Lord Bannon's daughter, Lady Mary, and being unaware of her identity, he falls violently in love with her, being led by a ruse to believe that she is the daughter of the village barber. Of course, although she scornfully refuses his love, he persists in his attempts to win her, and is not discouraged even when he learns her real name. The sincerity of his passion finally makes an impression on her heart, however, and when, later, she learns that he is about to fight a duel on her account she wakes up to the fact that she loves him. The duel is fought without tragic consequences on either side, the hostility of her father is disarmed, also accepts the love of the once-hated lover, and the curtain falls on a scene of complete happiness.

Chauncey Olcott as Thomas Barry gave a most amusing delineation full of the delightful drollery that makes his acting so pleasing. The wedding ceremony of Nesta de Becker was capitally given. With Browning's Lady Mary Bannon showed much romantic ability. Mary Johnstone made Mrs. Barry a most likable old lady. Ned Reardon did some very effective work as Michael McShane. The Sir Edward Emery of Howard Chambers was very effectively depicted. George Sydenham was conventional and dignified as Lord Bannon. Daniel Jarrett was a capital Corney and never forgot his brogue. Alice Farrell looked petite and bewitching as Nanette. The other parts were well cared for.

Some very enjoyable ditties were well sung by Mr. Olcott, the most successful being "I Love the Name of Mary," music by Chauncey Olcott and Ernest Ball, words by George Graff, Jr. "My Land," by the same writers also was well received. An exceedingly effective scene, Bannon Woods at dawn, was shown in scene two of act three.

Fifth Avenue—Other People's Money.

Comedy in one act, by Edward Owing Towne. Produced Jan. 30 by Gerald Griffin.

Hutchinson Hopper ..... Gerald Griffin
Mrs. Hopper ..... Mary Cowden
Marjory ..... Beatrice Belmont
Oliver Starbird ..... Francis Fay

The one-act playlet which Mr. Gerald is using with so much success is a tabloid version of Mr. Towne's three-act comedy of the same name. The story and humor of the original are present in the shorter version and are doubly amusing through Mr. Griffin's peculiar comedy style. As in most vaudeville sketches used to feature a star, Mr. Griffin's surrounding company are only "feeders," so that their mediocrity does not count so much against the piece. His acting, however, is the chief element of amusement, and is a delight.

The story concerns the efforts of Oliver Starbird, nephew of Hutchinson Hopper, to marry Hopper's daughter Marjory. Starbird, without mentioning names, informs Hopper of his infatuation for a millionaire's daughter. The old man, never suspecting his daughter to be the object of Starbird's affections, advises Starbird to elope with the girl and gives him explicit directions about doing it. Starbird carries out the old man's advice and surprises the old fellow with the revelation. All ends happily.

Monday evening the Theatre Club attended the performance as a mark of goodwill toward Mr. Griffin, who is well known in this city from his five years' connection with the Proctor stock company at the Fifth Avenue and from his work in various plays.

Criterion—Sire.

Comedy in four acts by Henri Lavedan, adapted by Louis N. Parker. Produced on Jan. 24, by Charles Frohman.

Denis Roulette ..... Otis Skinner
Abbé Remus ..... John Cumow
Doctor Cabat ..... A. G. Andrews
Darling ..... Charles B. Wells
Brossette ..... Edward Fielding
Verougnoux ..... Arthur Row
Camus ..... Walter Scott
Lagratte ..... W. Arthur Hyman
Maître Létourneaux ..... Thomas Kingsbury
A Soldier ..... George Dorsenne
Mademoiselle de Saint-Saibi ..... Mabel Bert
Léonie Bouquet ..... Isetta Jewell
Gertrude ..... Alice Gale
Madame Aurélie ..... Margaret Mayo

The production of Sire is not an occasion for much felicitation, because the play in its English form, though quite innocuous, hardly measures up to the

White, N. Y. May Blayney Maude Adams

A SCENE FROM CHANTECLER—ACT II

The Morning of Chantecler — The Invocation to the Sun

Otis Skinner standard. He might have gone farther and fared worse, but he might also have fared better, if he had not gone so far.

Had Louis N. Parker and others concerned in the translation, adaptation, and production, found it possible to preserve inviolate the spirit of the French original, the play would have been a pretty piece with

White, N. Y.

THE HEN PHEASANT—MAY ELAYNEY

much of the charm of Pomander Walk. The action rises from the conviction of Mademoiselle Saint-Salbi that the Dauphin, who would have been Louis XVII, was not killed in The Temple, but was still living. Though now a white-haired woman, she desired above all else to meet again the prince to whom in her childhood she had given the seed of a certain flower. To gratify the wish, her doctor and her abbé without any trouble induced Dennis Roulette, an actor, to impersonate the lost Dauphin in order to set Mademoiselle de Saint-Salbi's mind at rest. He was so touched by her sweet devotion that when the deception was uncovered, he went out to fight with the Royalists, to win back the gentle lady's esteem. Whether he returned to wed Léonie, Mademoiselle's companion who had fascinated him, the story does not tell, but as the Red Hand had sworn to have his life because of his failure to support the society, the chances were against him.

The narrative unfolds its length slowly, perhaps because there is not much to unfold. This, however, need not be a serious defect, as we learn now and then. But besides the moderate pace of the action, the play was marked by a fatal anemia. Roulette and Léonie were the only ones who seemed to have any life beyond the narrow confines of the drama. The characters were thin blooded, and the situations were colorless. The complications and the implications did not keep one's mind fully occupied more than half the time. More than that, much of the wit was cheap, and the conclusion was inconclusive.

Otis Skinner depicts the tinkering actor much better than the role deserves in its English guise. His ease, his resourcefulness and his personal charm bridge many a gap, and partake of the greatest of all arts—that of covering up art. The greatest strain comes in believing that an inconsequential boaster like Roulette could actually rise to such heights of admiration that he would go out bravely to valiant death. His exaltation and sacrifice should come about through an appeal to his histrionic temperament rather than to his heroic manhood.

Vivacity and a pleasing voice carried Izetta Jewel far on her road. At all times she was supported by the sympathy of the audience for, although her role demands no strenuous exertions, it does call for a naive simplicity and a frank gaiety that Miss Jewel knows how to simulate.

The dignity and the refinement of Mademoiselle Saint-Salbi were all drawn into the picture by Mabel Bert, but she was hardly equal to the stirring dramatic scenes.

Although the play moved with surety from beginning to end, the rest of the support was little more than a gray background for the leading actors. Roulette's initiation into the Red Hand had more variety than any other scene entrusted to the support. The most depressing aspect of the whole affair is that Otis Skinner, who stands in the first rank of American actors, must be set at such tasks.

Irving Place—Die Jungfernstift

Vaudeville operetta in four acts, by Ernst Quinot, music by Max Winterfeld; suggested by a story by Paul de Kock. Produced on Jan. 23.

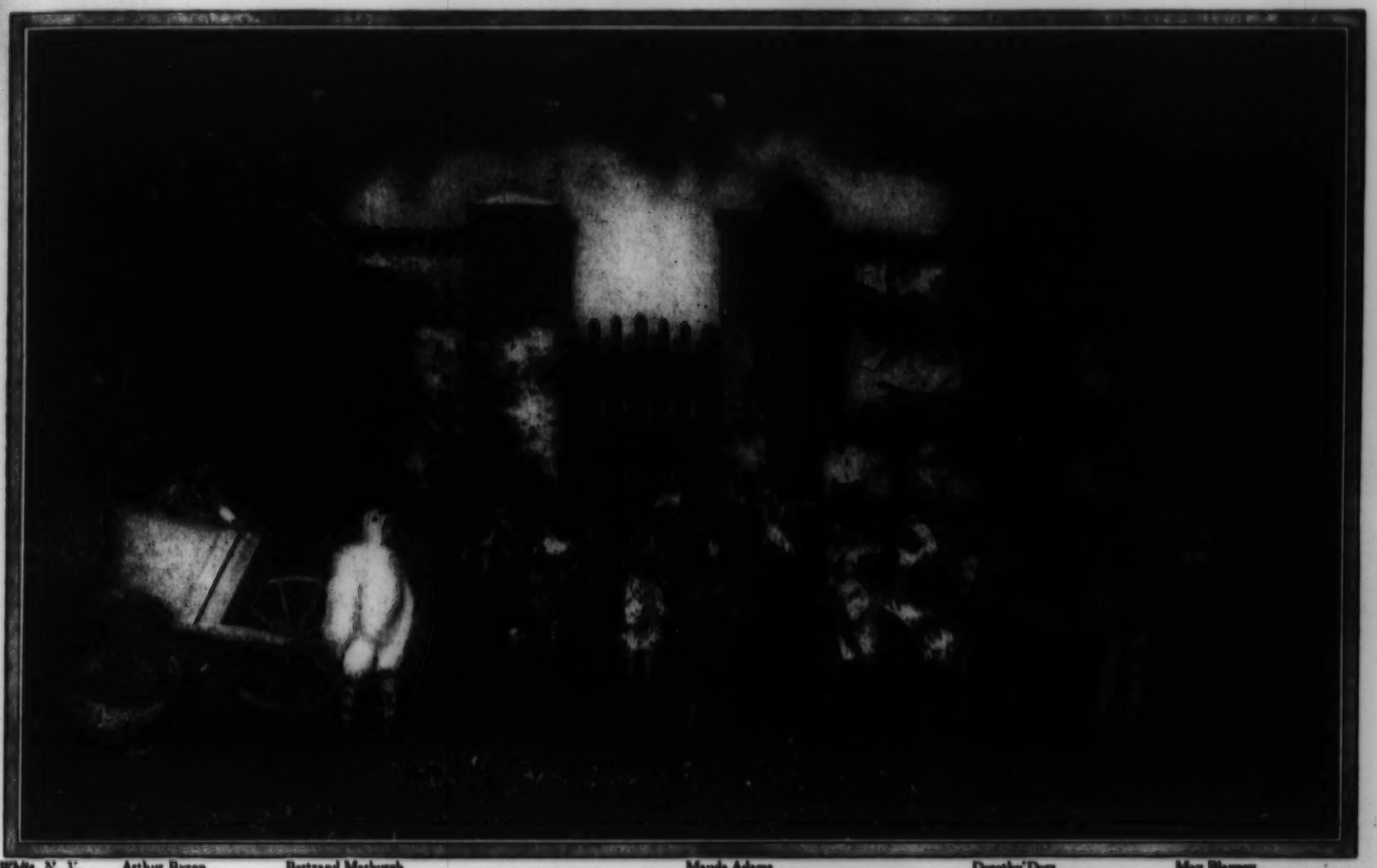
General d'Anglemont	Siegfried Bruck
Comtesse Marie	Emma Malkowska
Madeleine	Bertha Kleen
Edouard Bombardon	Hans Hansen
Felix Helan	Robert Schwaenecke
Roger Treuillon	Heinrich Oesfeld
Charles d'Ericourt	Otto Marle
Rene	Rudolf Werder
Fraeulein Anastasia	Georgine Neuendorff
Lemand	Adolf Kuehne
Heloise	Angela Brasch
Francoise	Marie Jackson
Mimi	Else Specht
Fifi	Elvira Aves
Katherine	Marie Koenig
Calais	Franz v. Metsch
Marianne	Emmy Dorfer
Lona Taglioni	Vlasta Novotna

This piece might be more properly styled a farce with music. The Parisian atmosphere of DeKock's original has been toned down in the German adaptation, with the result that the incidents are inoffensive. The lines are bright and the situations in the main amusing. The music by Winterfeld, while tuneful and pleasing, is strikingly reminiscent. The piece's record of several successful seasons in Germany preceded it and the audience at its initial performance here was enthusiastic in its approbation.

The story begins twenty kilometers from Paris, where the officers of the garrison are drinking and telling love stories. Rene, a cadet, makes his appearance and relates of his meeting the beautiful inmates of a young ladies' boarding school, who are known as the "Priestesses of Vesta." Rene decides to gain admission and professes violent love for Marianne, the housemaid of the boarding school, who finally yields to his earnest pleadings. The arrival of Charles d'Ericourt, Rene's brother, discloses an adventure on the train to Paris, the said Charles having met and traveled with a delightful young person named Marie, the niece of the principal of the school, said principal being a shunner of men. Rene volunteers to open the doors of the sanctuary to his brother, and their fellow officers join in the desire to take the school by storm.

Marie is introduced to the pupils and immediately starts to upset the equanimity of the institution. The principal, Comtesse Madeleine, is horrified at the tales of conquests recited to her youthful charges. Marianne keeps her promises, Rene is introduced and lays bare his plan, seconded by Anastasia, a love-sick spinster and teacher at the school. Marie's friend, Lona Taglioni, and her corps-de-ballet, arrive, the officers appear and a merry time follows.

The principal demands the withdrawal of the soldiers of Captain Bombardon, who refuses, insisting that a comrade, Charles, is being restrained. Charles, hidden in the garden, enters through a window, happening into Marie's room, hearing voices, secrets



White, N. Y. Arthur Byron Wallace Jackson Bertrand Marburgh Maude Adams Dorothy Dorr William Lewers May Blayney

A SCENE FROM CHANTECLER—ACT III

The Day of The Guinea Hen—The Meeting of Chantecler and the Game Cock

himself under a bed. Marie prepares to retire, whereupon Charles reveals himself. The young couple declare their love and Charles leaves by the window singing, while Marie retires.

General d'Angimont, Marie's father, arrives in answer to a hurry call from his sister, learns that Charles is the son of his oldest friend and blesses the young lovers. The other officers have in the meantime won the hearts of the saintly pupils, and the man-hating principal finds the sweetheart of her youth in Captain Bombardon, and with the final curtain the priestesses school has retired from business.

The hit of the evening was Georgine Neuendorff, her low comedy methods seeming to please beyond measure. Emma Malkowska was a sprightly Marie, and sang in good voice. Her disrobing was modestly done. Bertha Kleen played the principal with dignity and reserve. Otto Marle was a robust Charles, and was equal to the exactions of the role. Rene was played by Rudolf Werder with the fire and spirit associated with youth in its first love conquest. Emmy Dorfer was a soubrettish Marianne, while Siegfried Bruck, Adolf Kuehns, and Hans Hansen added to the success.

The chief event was the advent of Vlasta Novotna, the youthful premiere ballerina, with a record of European triumphs. Still in her teens she danced herself into immediate favor. She is a most able exponent of the ballet school of dancing and her efforts were rewarded with so many calls that she was on the verge of exhaustion.

At Other Playhouses

CIRCLE.—Mrs. Leslie Carter played to a very large week's business at the Circle Theatre last week. Mrs. Carter as Jeannette Moreau was very pleasing, particularly when she appeared as Jeannine Bartet. Walter Hale gave a very dignified and satisfactory portrayal of the Comte Remy de Margyl. Brandon Hurst scored every point as might be expected from so sterling an actor. Harrison Hunter and Harry G. Carlton received much appreciative applause. Mrs. Carter received a great number of curtain calls after each act.

GRAND OPERA HOUSE.—The tremendous success of John Barrymore and company in Winchell Smith's The Fortune Hunter during its first week at popular prices has induced Cohan and Harris to extend the engagement for another week. This is announced as the last engagement of the piece in New York.

MAJESTIC.—The perennial favorite, Lottie Blair Parker's Way Down East, opened to good business at the Majestic last week. This old play of homely life has not yet run its course and its return to New York, after an absence of five years, and sixteen years after its first New York performance, speaks flatteringly of its drawing power. In the cast are Grace Golden, John R. Armstrong, Booth Somerville, Gladden James, Grace Avery, Warren Cook, and Daniel Roach.

WEST END.—The City returned to this theatre last week and played to good business. Tully Marshall again gave his forceful impersonation of George Frederick Hannock, while Mary Nash, Lucile Watson, A. H. Stuart, Eva Vincent, Edward Emery and George Howell gave well-balanced portrayals of the roles originated by them. Wilson Melrose who has succeeded Walter Hampden as George Rand, Jr., is fully up to the requirements and appears at his best in the strong scene of the play. Mary Servose was a conscientious and adequate Eleanor Vorhees. This week, May Irwin in Getting a Polish.

A NOTABLE PRODUCTION.

The production by Joseph M. Gaites of a dramatic version of Thais by Paul Wilstach, promises to be notable.

In its new dramatic form the story of Thais is told in four acts. The play is founded on Anatole France's romance of Thais on which was founded the international and popular opera of Thais by Louis Gallet and Jules Massenet. The details of Mr. Gaites' enterprise indicate one of the most ambitious and spectacular efforts of the dramatic season, involving, as it does, virtually an all-star cast. The scenery is designed to be an important feature, and an orchestra of forty musicians will play the incidental and entr'acte music from Massenet's original operatic score.

The role of Thais will be originated by Constance Collier and a cast of principals and auxiliaries will enlist the services of about fifty players, there being twenty-seven speaking parts. Miss Collier was for four years leading woman at Sir Herbert Tree's His Majesty's Theatre, London acting among other roles Cleopatra to Sir Herbert's Antony in Shakespeare's Antony and Cleopatra. She is almost equally well known in America through her appearances in Charles Frohman's productions. In the opera Thais was Sibyl Sanderson, who was followed in France, Italy, and America by Lena Cavalieri, Mary Garden and Lillian Greville who is to sing Thais in the first performance of Massenet's opera at the Metropolitan Opera House this month.

Tyrone Power will act the role of the Hermit which Mons. Maurice Renaud made his own in the opera. Mr. Power is well remembered for his Judas in Mrs. Fiske's Mary of Magdala and the Drain Man in The Servant in the House. Arthur Forrest will act the role of Nicias, sung in the opera by Mons. Dalmores.

Others engaged for various roles are Elmer Grandin, Mary Elizabeth Forbes, Maud Burns, Winifred Kingston, and A. B. Imeson.

Thais will have its first performance on Feb. 9 in the Court Square Theatre, Springfield, Mass. After two weeks on the road the production will be brought direct to New York city.

Mr. Wilstach's drama follows the general trend of Mons. France's romance with virility. The preliminary pictures disclose the life of the Anchorites of the Theban Desert. The second act shows a marble terrace before the house of Thais, overlooking the city of Alexandria and the River Nile under the tropical sun. The third act shows a portion of her gardens at night and the fourth act is a picture of the Convent of the White Ladies on the African Shore of the Mediterranean.

Mr. Gaites has engaged Albert Dorris as business manager and press agent, Argyll Campbell, as stage manager, and Hans Bruno Meyer as music director.

White, N. Y.

CHANTECLER—MAUDE ADAMS.

BLANCHE BATES

A STAR-SPANGLED INTERVIEW

AN INTERVIEW with Blanche Bates offers an embarrassment of riches. One is confronted by the difficulty of taking notes fast enough to keep up with the flow of spirit—figuratively speaking—and with the scintillations of the star. She thinks nothing of dictating an exhilirating interview with one hand while with the other she animatedly entertains a caller. Naturally the two species of composition sometimes overlap, with unique but characteristic results.

"Anybody who spells poorly invariably displays moral laxity on other and less important occasions," Miss Bates was remarking to her caller, a young man from Boston, whom she had described as "a grand person who signs things." Of course, there are things and things—checks and pledges among them—but Miss Bates did not specify any particulars.

"That's why I won't have a typewriter in the family. I can cover up a multitude of orthographical sins by my hand writing, but a machine will blurt out the most awful deficiencies in the most uncompromising manner. Of course, it takes longer to write with a pen, and that puts me 'way behind with correspondence. Then I have to think up all the excuses that never were in heaven or earth, for old excuses are not worth beans."

"Beans come high in Boston," interpolated the man from the Hub, as if he resented aspersions cast upon the industry of Beacon Hill.

Miss Bates laughed as she turned to issue orders to her maid who hovered about the open door of the dressing-room. "As for the wigelia, which precipitated the whole discussion," continued the hostess, "if it wasn't wigelia it ought to have been, because I can't spell forsythia." Even the most pedantic botanist must grant Miss Bates the right of naming flowers to suit herself, as her choice of names is sure to be based on the bed-rock of logic. If orthography and morals are as closely associated as she maintains, there is not a vestige of objection to any title that she may wish to bestow on forsythia.

"Ah, here's my blacksmith," said Miss Bates, as a newsboy appeared in the doorway. "Come in." She pulled Roxanna Clayton's yellow satin slipper from her foot to try on the black footgear which the latest arrival submitted for her inspection. "Garrard, isn't it?" she remarked critically. "Please note the Spanish instep, which in plain American is flat foot. These are my wedding shoes. No, not my wedding, but my shoes and somebody else's wedding. To-morrow, when I get into me new gown and me grenadier hat I shall be 'most elegant enough for a real chorus lady."

Miss Bates stood up to strike a pose that would have impressed the most blasé monarch who ever drew breath. As her dressing-room is too circumscribed for any parade, she finally sank back into her chair to pull off the shoes and to thrust Roxanna's lavender hosiery back into Roxanna's satin slipper.

"I trust few men, but I except the man who makes my shoes and my clothes—and him only in his line. When he says a thing is right, that's the end of it." The actress is fortunate in finding herself master of the situation. Usually, it is a question whether the tailor will trust the customer rather than the customer will trust the tailor.

"The prospect of the wedding has excited me," Miss Bates rattled on as the blacksmith withdrew, "so I don't know how I played to-day." She hardly needed to know, for the last reverberations of the applause of the audience that had rocked with laughter that afternoon while watching Nobody's Widow, had scarcely died away. "When I attend a wedding, I always weep. You know the effect." Miss Bates laughed. "The cats say, 'Huh! No wonder she cries.' But the tender women say, 'Lovely creature! Isn't she sympathetic?'"

"Now," said the actress, suddenly straightening up in a businesslike way, "just let me say a few things about the New Theatre. It ought to have been lost before it was found, for it is the most un-American institution in America. It insults the American public with a consistency and a finality that are stupendous. From cellar to garret it is an English institution; even the cast is filled up with British actors and actresses.

"Don't mistake this for a personal attack upon Miss Matthison, who is a charming actress. When it comes to reading her lines, we can all go and sit at her feet to learn things we have hardly dreamed of. But if we are going to have a national theatre, why under the sun not have it national? American ideals differ from English, and American art must differ from English. That is not finding fault with either.

"English ideals are not the quintessence of ours, so why plant such a mistaken management in our national theatre? It simply has made us the laughing stock of Europe.

"It all goes to show that money can buy everything but brains. It can build a theatre that is a cross between a Turkish bath and a mausoleum. It can install lights that nobody knows how to use. It can furnish all but the genius to direct it. The New Theatre has simply poured out money, and what has been accomplished?"

Miss Bates paused dramatically with her hand in the air, waiting for the effect. Drawing a deep breath she proceeded:

"Sister Beatrice has been presented beautifully, and that is the sum of the accomplishments at the New Theatre. They even marred that by following the Virgin about by a drunken light. And this is the highest art in America! Me for the moving picture show."

Miss Bates puts on no brake when she is possessed by her theme. Her words flew rapidly and spiritedly over the course of her ideas, taking curves at perilous angles and scooting over clear stretches at breakneck speed. While at the wheel she does not turn to look behind, but backward glances would be useless as well as dangerous, because all devastation is quickly left out of sight.

"As if all that weren't enough, they decide to present a medal to someone. 'Ah!' they say, 'to whom shall we give a medal? Why, to Miss Ellen Terry.' If they had sat up nights to devise a crowning insult, they couldn't have done better. The leading English actress is the first representative of her profession to receive recognition from the American national theatre. As I sat there watching the performance, I had to bite back the words, 'Where is Ada Rehan?'

"Now, believe me, I would not detract from anything Miss Terry has done. Her Portia and her Beatrice will probably never be excelled. But all the other Shakespearean heroines are Rehan's. When will you match her Rosalind? Another such Lady Teasle has never walked the stage and never will walk the stage. The New Theatre need not have crossed the Atlantic to find a worthy actress with an indisputable claim upon such an honor.

"After leaving the theatre, I stood on the street corner and sputtered, doubtless saying many things I had no business to say. But what's the use of over-looking such gross taste with a complacency that would be equally gross?" Miss Bates waves her loyalty with an outspoken will that recalls Barbara Fritchie.

"I saw the first production of The Blue Bird, and what was the bird? A flight of crows! The Easter lilies were ranks of calla lilies as stiff as bayonets. The unborn children in the Hall of the Future were Rentz-Santley burlesquers. Must all souls be blond before they are born? Can't any of them have dark hair? Most of the babies I have seen are hairless, anyway."

Apparently reminded by the words that Roxanna Clayton's hair was still hanging down her back, the actress gathered it up in one hand and with three twirls had it up on top of her head. "If it weren't for the New Theatre, I'd be absolutely happy, because we are doing so well. Last Wednesday, The Concert and Nobody's Widow turned away enough people to fill the Hippodrome." As she spoke she polished up her face with cold cream and removed Roxanna's lovely complexion at one stroke.

The maid appeared at the door to announce another caller. "Come right in," called Miss Bates. "My photographer," she explained. "She takes the very best pictures that always put me in a heavenly mood to look at them. See." She held up one of the photographs. "They *are* good, aren't they?" The photographer smiled with pleasure and dropped a courtesy. "Here's where you want my name?" asked Miss Bates, as she turned to her desk and took up her pen to autograph the pictures.

"Here are some pictures of my farm up the river," she said, as she picked up a bundle. "They have just come, and I am wild about them." As she showed glimpse after glimpse of her home that nestles peacefully against the hillside, among fields and trees, the actress chattered on:

"I go home every night. Ain't I the wonderful thing? The Jersey commuters are simply not in my class. I can dress in nineteen minutes after the play at night, including a clean face. The best time I ever made was two minutes from the curtain to the stage door, but that night I didn't stop to change dresses. I just pulled on a thick sweater, like a female wrestler. Then the taxicab simply tore over to the old entrance on Vanderbilt Avenue, and I did a home-lap spurt and caught my train with two seconds to spare.

"That evening I didn't stop to be sociable, although I believe I know every trainman in the station. One of my friends who came into town with me one day watched me speak to all the attendants we met, and finally he said, 'How long have you belonged to the engineers' union?'

"Matinee days are the only ones I spend in town; that's why I am so busy to-day. Here's the woman to do my hair. "Already," she said to the latest arrival. "My make-up is off."

So the day goes with Miss Bates—one thing after another. Brimming with vitality she leaps from subject to subject, concentrating her interest in each as she considers it, but not narrowing her horizon at the same time. Her aggressive qualities make her an arduous worker and a merry player, never an idler. She is the sort of woman who impulsively does all sorts of little kindnesses and promptly forgets them. Her sympathies are strong, outspoken, and correct; they might possibly be mistaken, but not neglected. Blanche Bates evidently believes in living life for all it is worth.

CHAUNCEY L. PARSONS.

BLANCHE BATES

PLAYS BY REQUEST

Julius Hopp is conducting a play ballot among the Wage Earners' Theatre Leagues and others interested in educational drama, for the purpose of discovering what plays the people would like to see produced. Any one is entitled to a vote who cares to name a play of literary and artistic merit. Having ascertained what his public likes, he hopes to arrange special performances of plays finally selected.

THE STAGE IN HOLLAND

"THE MIRROR" CORRESPONDENT'S ACCOUNT OF VARIOUS INTERESTING THEATRICAL EVENTS.

Bahr's New Comedy Produced in Holland Simultaneously with Germany — The Bouwmeester Testimonial — A Dutch Classical Tragedy—Die Keusche Susanne a Ringing Success—A New Play of Heyerman's in Expectation.

TILLY KOENEN

(*Special Correspondence of* THE MIRROR.)

ROTTERDAM, Jan. 17.—The attractions presented by Impresario De Haan, still of the highest order, justify every encomium to this gentleman for his skill in suiting public taste. So tangible are the results of his talents, that it would not be surprising if he were to choose a more extensive field of action and not limit his operations, musical and dramatic, to tours through this country only. Meanwhile, only the Dutch public enjoy attractions, superior in quality and varied in number, brought out in rapid succession by the De Haan's Concert and Theatre Bureau. Its most recent feature has been a concert of the renowned Dutch contralto, Tilly Koenen, whose portrait appears above. This artist has acquired such an acknowledged reputation on the concert stage not only in Europe, but even in America, where she has also been heard with unequivocal success, that no special comment is needed. Her sonorous voice, her perfect musical schooling, the exquisite feeling and the delicate touches of grace and humor stamp her as one of the gifted few among the concert singers of the present day. Besides all these advantages, Tilly Koenen possesses a marked declamatory talent, of rare occurrence on the concert stage. Tilly Koenen not only sings the music and interprets all its shading and varying moods, but she says and acts the words with such intention and coloring, that the treat doubles. The concert was given at the Tivoli Theatre, where the audience was fashionably enthusiastic.

One evening recently witnessed the initial performance in this city in Dutch of Herman Bahr's new comedy Kinderen (Children). Whether this new production of Bahr's pen will equal Das Consert in popularity is still to be seen, but in every case it is a production of interest and one that does credit to Manager Van Eysden and to the company of the Grand Theatre. Particular interest was centered on the first night, as it took place simultaneously with the original production in German in a number of the leading theatres of the Fatherland and also with the rival interpretation in Dutch by the Royal Dramatic Company in Amsterdam. At the Grand careful attention had been paid to the cast, and no less to the mounting of the comedy. The parts of the two children were entrusted to Van Der Lugt Melsert and to Duymaer Van Twist, and though praise is due to both these young artists for earnest work, the palm must unquestionably be conceded to the leading juvenile of the Grand for his well sustained impersonation, the by-play in the culminating scene of the second act being most meritorious. Duymaer Van Twist acted her role in a too high pitched key, without changes in mood and attitude so necessary to a sympathetic tone. Messrs. De Yong, Vrolyk, and Vervoorn, as the two fathers and the son that so unexpectedly turns up, are entitled to a word of favorable mention. The plot of Kinderen is cleverly constructed, and the different scenes fit neatly in the required grooves, the defect being the final incident which furnishes the solution to the plot. This is rather far-fetched, as it partakes too much of the "change partners" business to be quite acceptable. As Bahr's new comedy will doubtless be given in New York ere long, abstention from giving a synopsis of same will whet the curiosity of THE MIRROR'S many readers.

The Bouwmeester testimonial announced in my last has taken place and has of course been a memorable affair. By request of the Royal Dramatic Company, Louis Bouwmeester acted that evening once more with that organization at the Municipal Theatre of Amsterdam, the scene of his former triumphs. Needless to mention, the play selected was The Merchant of Venice. When Louis Bouwmeester appeared on the stage that evening as Shylock, the character which he has made his own on the Dutch stage, the audience broke out in cheers which seemed endless. The presents tendered the great tragedian were too many to be particularized, it being sufficient to say that among these some were of a substantial nature and embraced other elements than mere floral tributes. At the conclusion of the performance, a serenade was given to the hero of the night by the corps of students of the University of Amsterdam, and a reception was held in the foyer of the theatre. Louis Bouwmeester has been engaged by the management of the Bioscope Theatre in Amsterdam for a series of performances, after which, and after a tour through the country, the much talked of American tour will be undertaken. At least, so avers Dame Rumor.

The performances of the classical tragedy Lucifer by Het Tooneel (The Stage) under Manager Royaards have been meeting with decided acceptance, several having been given here on off-nights at the Grand Theatre. Lucifer is the work of Vondel, a Dutch classic (1587-1679), and is written in fine verse, the subject treated being the rebellion and fall of the wicked angel. The tragedies of Vondal follow the Greek classic school, the different acts beginning and ending with a chorus. These portions of the tragedy which are in fact the crowning point of the work in a poetical sense, are generally recited, but in this production, they were sung to new music composed expressly for the occasion, a circumstance which in my opinion mars the desired effect. Barring this flaw, it must be, however, conceded that the production as to setting, mounting and costuming was gorgeous, great taste being shown in the tints and draperies of the angels' flowing robes. Willem Royaards made an imposing figure of the arrogant rebel who leads his fellow conspirators on to their everlasting doom, whilst Mrs. Royaards gave a touching impersonation of the good angel Raphael, the incarnation of purity and the character that serves as a contrast to the title-role. A historical flavor about this tragedy enhances its interest. Having been written when the Eighty Years' War between the Netherlands and Spain was still a thing of recent date, and when Vondel, having become a devout Catholic, was in his heart a partisan of the cause represented by that religion, it has been supposed that the poet wished to give vent to his sentiments in a symbolized form, the rebellion of Lucifer against the Almighty (who remains invisible in the tragedy), being in reality a metaphor for the Revolt of William the Silent against his rightful lord and master, ergo, against the King of Spain, according to Vondel's view of the question.

Of course the new German operetta Die Keusche Susanne (The Chaste Susannah) has made its appearance on the American stage, either in the original or in translated form, and has undoubtedly created furore. This at least has been its welcome fate here, and in all the cities of Holland. It has, in fact, proved to be a trump card for Impresario De Haan and for the Neue Wiener Operetten Company. This organization, headed by Director Georg Braun, is a capital combination of clever artists who act and sing with a dash and humor that are perfectly contagious. Animation is kept up without a moment's interruption, and even the surliest individual must perforce unbend before such genuine mirth.

In my next, hope to speak of Heyermans' new play which is soon to be given here. ADELE Y. GODOY.

BIDE-A-WEE BENEFIT.

On Jan. 26, a benefit was held in the grand ball room at the Plaza for the Bide-a-Wee Home, which shelters stray cats and dogs. The patrons were Mrs. George J. Gould, Mrs. Orme Wilson, Mrs. Ben Ali Haggin, Mrs. Charles D. Kingdon, Mrs. James Speyer, Miss Anna Sands, Mrs. Archer Huntington, Mrs. George G. Heye, Jefferson Seligman, and Frederick Townsend.

The performance consisted of several numbers. The first was a one-act comedy, The Lady Across the Hall, by Julian Street, played by Charlotte Granville, Nye Chart, and Howard Winslow. The Morris dancers, presented by Mary Neal of the Stratford-on-Avon Association, gave quaint seventeenth century dances in costume. Madame Pilai-Morin recited The Actress, a monologue by Lawrence Sterner. Wilton Lackaye recited Robert of Sicily. Baroness Elsa-Laura von Voltsogen sang Welsh, German, and French songs to her own accompaniment on the lute. Vida Sutton gave comic Scotch ballads.

After the performance, tea was served in the palm room. The whole entertainment was managed by Douglas J. Wood.

ANOTHER MARY ANDERSON?

On Thursday evening, Jan. 26, in the East room of the Waldorf, Theodora Ursula Irvine gave her annual recital for her pupils, young women who are dramatically inclined. There was a great deal of ability and skill revealed, and many of the young women won hearty applause.

The youngest of the aspirants was a Miss Mundell, who is only fifteen years of age, and yet who succeeded in rendering the potion scene from Romeo and Juliet in such an artistic and beautiful manner that one can hardly be surprised that she was called on the platform many times after she had finished her scene. It made many of the elder members of the audience think of Mary Anderson, who can be remembered acting the part of Juliet at the early age of sixteen.

Miss Mundell said she hoped some day to be a Shakespearean actress, and that her ideal was Julia Marlowe.

FROM LONDON BILLBOARDS

ANOTHER AMERICAN PLAY, THIS TIME A FARCE, INTERRED WITH APPROPRIATE CEREMONIES.

Matrimony is a Failure in the British Metropolis—The Scarlet Pimpernel — Fred Terry's Adverse Opinion — Dolly Cutting Herself—Salome—Drama and Juvenile Education—Actors' Salaries—Zena Dare.

GEORGE EDWARDES

(*Special Correspondence of* THE MIRROR.)

LONDON, Jan. 20.—Leo Ditrichstein's question, Is Matrimony a Failure? has been answered in the affirmative. The London public has exhibited no unconscionable enthusiasm for German farce that visits England by the way of America. The play appeared on Jan. 4, at the Criterion, under the management of George Edwardes, with a cast including Ellis Jeffreys, Charles Bryant, and Paul Arthur. It would seem from report that the American success of the piece hardly justified transplanting it across the Atlantic, any more than the fate of Decorating Clementine in New York should have encouraged its manager to try it on the Londoners. Of course, in matters like this, it is not the critic's funeral; but there is no obvious need for a funeral at all.

Baroness Orczy, who did not quicken the English pulse with her new picturesque romance, Beau Brocade, is nevertheless represented on London boards by the revival of The Scarlet Pimpernel by Fred Terry and Julia Neilson at the New Theatre. The wayside flower blooms freshly each year. Mr. Terry, who has just returned from New York, brings his renewed impressions of the United States. In the *Pall Mall Gazette* he expressed himself deeply pleased by his receptions and paid a tribute to David Belasco as a fine example of the ideal stage manager. Otherwise, New York is a rather crude theatrical centre, full of forces that is more or less misdirected.

The trouble that Henry Arthur Jones had over the sketch which was to have been produced at the Hippodrome, has resolved itself into a burlesque review of the affair, called Dolly Cutting Herself. The cast includes Ethel Irving, Farren Soutar, and Arthur Drayton. Edgar Wallace, the author, has suggested the banned sketch, but has not actually used it. One amusing feature of the performance is Mr. Soutar's imitation of Beerbohm Tree.

Salome is to be done again, in dramatic form. As it is to be done *à la* Wilde, without censorious elimination, the performance will be private. Feb. 21 is set for the date, and the Aldwych for the theatre. Adeline Bourne will assume the title role, Arthur Wontner will act Iokanaan, and Herbert Grinwood will depict Herod. Harcourt Williams may be in the cast. It will be produced by the New Players' Society.

At the Birkbeck Institute, Chancery Lane, George Alexander has delivered himself of the opinion that children should be instructed in living as well as in dead drama. Mr. Alexander seems to overlook the sad fact that the life of drama depends entirely upon the instructor, not upon the author. For children, the mere chronology of authors' lives and the accidents of birth are extraneous items of no importance or signification.

Sir Herbert Tree is advocating the payment of actors during rehearsals, on a basis of 25 per cent. This money is not to be regarded as an advance payment of later salaries. The Actors' Association will discuss the matter at its February meeting. Although this would be an incalculable boon to many in the profession who have to exist through rehearsal season on what their promises produce, it is well to remember that actors propose and managers dispose in events of this sort.

The papers are giving space to the engagement of Zena Dare to Captain Brett. She has been leading woman with Seymour Hicks, and made her appearance on the stage in 1899. Captain, otherwise the Hon. Maurice Brett is second son of Viscount Escher, and an officer in the Coldstream Guards. JASPER.

IRMA LA PIERRE

Irma La Pierre, who is now playing the leading role in the Western Seven Days company, made her first New York hit as leading woman in the production of Beside the Bonnie Brier Bush. Later she toured as Anna Moore in 'Way Down East, and was then leading woman for two seasons in Henry W. Savage's production of The College Widow, playing the title-role. Miss La Pierre is under contract with Wagenhals and Kemper to create a new role in a new comedy next season.

THE CENTURY THEATRE CLUB.

The meeting of the Century Theatre Club, held at the Hotel Astor Friday afternoon, Jan. 27, was devoted to a discussion of comic opera, with Mrs. Charles Stanton Davies, chairman. The programme consisted of violin solos by Max Jacobs; presentation of the subject by the chairman, "The Passing of Comic Opera"; soprano solo by Le Roy B. Stoddard; contralto solo by Gwyn Jones; musical reading by Mrs. Daniel Nally; soprano solo by Charlotte Lund; baritone solo by Henry Anson Truax; duet, Miss Lund and Miss Jones, with Ann Mead and Ira Jacobs at the piano.

A members' meeting will be held Friday, Feb. 10. Mrs. Grace Gaylor Clark, chairman of study, will read The Scarecrow, by Percy Mackaye. Mrs. James N. Ballantine, chairman of criticism, will conduct a discussion of The Scarecrow. A social meeting is scheduled for Friday, Feb. 24, at 2 P.M.

AN ALBANY THEATRE SALE.

The partly finished Clinton Theatre at Albany, N. Y., upon which work was stopped last Fall in consequence of legal complications, was sold at auction in the City Hall in that city on Jan. 25 in an action of foreclosure proceedings. The property was bid in by the Bunting Bull Construction Company for a total of $69,325. The theatre will now be rushed to completion and will probably be secured by an out-of-town theatrical concern. Manager H. R. Jacobs, former manager of Harmanus Bleecker Hall, who was the original promoter of the new Clinton Theatre, was unable to secure sufficient financial backing to complete it. Mr. Jacobs states that he has lost $35,000 in the enterprise, his interests being wiped out. He also says there has been fraud in the matter and has commenced suit, hoping to adjust the affair to his advantage.

MRS. YEAMANS.

Startling reports of Mrs. Annie Yeamans' severe illness were circulated along Broadway when the aged actress (she is seventy-five years old) was brought to this city from New Britain, Conn., suffering from appendicitis, Jan. 26. The fact is that Mrs. Yeamans is not in a serious condition and expects to be about in a few days. Until a few days ago she had been appearing with Bessie McCoy in The Echo. On Saturday, Jan. 28, she played the matinee in New Haven. She accompanied the company, however, to Meriden and New Britain, thinking to recover sufficiently to play, but was finally prevailed upon to return to New York, where she is resting at Miss Alston's private sanitarium.

LAST MODERN MORNING.

The series of morning entertainments given at the Plaza Hotel by H. Elisha Foster and Richard Fletcher was completed with Friday's performance. Ralph Herz, Vida Sutton, George Spink, and a short play, Mr. and Mrs. Hastings, by Caroline Duer, done by Ernest Glendinning and Fonia Marinoff, were the various numbers of the bill.

DAVID GRAHAM PHILLIPS BURIED.

The funeral of David Graham Phillips, who was shot by Fitzhugh Goldsborough in Gramercy Park Jan. 23 and died Jan. 24 from the wounds, was held at St. George's Episcopal Church Jan. 27. Mr. Phillips had completed three acts of his dramatization of his own story, "White Magic," for Daniel Frohman. He had planned to finish the fourth act in a week.

THE "TYPE" MADNESS

A MATTER THAT SERIOUSLY AFFECTS THE ART OF ACTING.

"The Mirror's" Discussion of It Strikes a Popular Chord—What Some Correspondents Say of the Prevailing Method of Selection—A Vital Subject.

THE MIRROR has received a number of letters on the "type" question, inspired by the editorial on the subject published Jan. 18. Among the letters are the following:

Scored a Tremendous Hit.

To the Editor of the Dramatic Mirror:

SIR.—Your editorial, "The 'Type' Madness," scored a tremendous hit all along the Rialto. It especially pleased those who have repeatedly suffered from this managerial obsession, and one agent, Paul Scott, was so enthusiastic in his indorsement of your views that he tore out the page and pinned it on the front of his engagement desk, with this penciled underline: "I hope every manager in America will read this; then read it again." There is no question that performances are weakened through the selection of incompetents who may look certain parts on the street, but who fall dismally when it comes to putting characterization over the footlights. And it is, moreover, undoubtedly an explanation, in a measure, for the waning interest in the theatre.

The "type" mania has obtained a foothold even in stock companies. Nowadays one is measured for a part as a man is measured for a suit of clothes. I am willing to admit that there should not be too great a disparity in height between a leading man and a heavy man, yet how often have we seen a "villain" of ordinary stature "put it all over," so to speak, the tall, handsome hero through sheer acting ability. In not very remote days there wasn't so much fol de rol about height and weight. If a man or woman was of normal appearance and average dimensions, and could act, that was all that was necessary. The late Louis James, whom I considered the very best Shakespeare interpreter in America, scorned the tape line in selecting his actors. He wanted voice, power and brains. We are surely running to freakishness in this day and age, and theatrical managers and the editors of Sunday newspapers are setting a mad pace. I don't want it understood that I am disparaging tall actors, but simply that managers prefer elongated men and women, whether they have ability or not.

I wonder if managers have ever observed how a change of garments (street apparel, I mean) will change a person's appearance. One may be a type for a certain part to-day, and to-morrow, through a change of clothes, he is apt to be picked out as a type for an entirely different order of human. Here is an illustration of what I mean: One day an actor (not mentioning any names, but he is a man whom I greatly admire) walked into an agent's office, and he was immediately pounced upon as a type for an Irish innkeeper. The actor's undeniably Hibernian countenance had been accentuated by a character nat that he had "borrowed" the night before at a pinochle party. "Great!" said the manager, who wanted the type. "Fine!" said the agent. The actor survived just two rehearsals in the part. A few days later he walked into another agent's office. This time he wore a wide-brimmed soft hat, and this agent hailed him with pleasure. "You're just the type for a Rube part in a sketch!" he exclaimed. "Be here at 3 o'clock." The actor didn't get the opportunity to try this part, and that season he secured the part of Valentine in a well-known Faust company. The manager had never seen him, and when the actor reported for the first rehearsal the former shook his head dubiously, and was heard to remark: "That man is not large enough for Valentine." The actor had not spoken two lines, however, before the manager had changed his mind, and the player's work in the part attracted marked attention wherever he appeared.

This is, indeed, the Winter of the actor's discontent, and small wonder that he weeps and Wales at his lot. He goeth forth in the morning with hope enthroned in his heart. On the fifth floor of the Knickerbocker Building he secures a near-job, but at the last moment learns he is a quarter of an inch too short. "Great Scott!" he murmurs, as he leaves Paul Scott's office, "one must, indeed, be Hardy to withstand the proud manager's contumely." Darcy and Woolford haven't anything in his line, and on a lower floor he finds that all Betts are off, and that he can eat neither Fowler steak. Then he hikes for a free lunch emporium. Blessed be the man that invented free lunch!

C. NICK STARK.

The "Type" Idea versus Art.

To the Editor of the Dramatic Mirror:

SIR.—THE MIRROR deserves a vote of thanks for the editorial on "Types." Whether it has hit on the trouble or not, it says things that cannot be said too often or too forcibly.

Yet I dare say that some of our producers reading it will say, "Oh, he is a theorist; his money is not involved," and whatever the condition of their business they will not change their methods. They say, "How dare you preach to us! We are men of experience—been at it thirty-five years!" Absolutely blind to the barometer which suggests they may have been thirty-five years wrong.

It is interesting to talk with actors throughout the country who have not been "on Broadway." You will find a great many really good ones who couldn't and can't get a hearing. I met a man a short time ago whom I have seen play a great many parts of entirely different nature, many of them with distinction, and I asked him how it was he didn't get ahead. He replied: "As far as New York is concerned it doesn't do any good to know your business; they want types." He had no individual peculiarities. He had a well stocked imagination and some knowledge of human nature, but he works along on the fringe of a profession he is equipped to stand high in.

To make characters real in drama demands that the actor know something of the quirks and complexities of life, no matter how simple or lowly the part he assumes, and added to that he must have the technique for portraying. A dull-witted servant would do well with one of the Dromeos. The people want realism, but it has to be the art of realism. They want human nature discreetly high lighted, unlovely nature without the compensation of art they will not have. This obsession for "types" gives the lie to the idea that acting has some connection with art.

Surely the public has shown disapproval plainly. It does seem that instead of blaming authors and the public so much our managerial friends might look within.

Sincerely,
JOHN MEEHAN.

VON POSSART AT THE GARDEN.

Ein Fallissement (A Bankruptcy), one of Bjornstjerne Bjornson's earlier dramas, which was produced for the first time in this country on Jan. 4, 1888, was revived by Ernest von Possart at the Garden Theatre last Saturday night, the eminent German actor having originally presented the play in Munich some time previous to his American debut. Dedicated by the author to von Possart, the latter has always felt a keen pleasure and pride in its performance, causing two postponements of the play last week, owing to the illness and unpreparedness of some of his players. The role of Lawyer Berent is one of Possart's best, and his thoroughly finished portrayal was a delight and a treat to the exceedingly large audience which attended his revival.

The story in brief deals with a banker, Tjaelde, steeped in bankruptcy, but who by unscrupulous methods endeavors to keep his enterprises going, and the efforts of Lawyer Berent, the representative of Tjaelde's creditors, to bring the banker to a realization of the proper mode of business procedure and his salvation from total wreck. The role of the banker is capitally handled by Mr. Agerty.

Throughout the week crowded houses greeted the star, whose repertoire also included Friend Fritz, By the King's Command, and Nathan the Wise.

This is the sixth and last week of Herr von Possart's notable engagement in New York. On Friday night a complimentary performance will be tendered to Herr von Possart, that being his three hundred and fiftieth performance in this city since he first appeared here twenty-three years ago. The bill for this gala occasion will be Freund Fritz, with Herr von Possart in the most delightful of his great characterizations, Rebbi Sichel. On Monday night the bill was Ein Fallissement (The Daughter of Fabricius), and Saturday night the last appearances of Herr von Possart and Frau Barsescu will be in this play. Ein Fallissement was also the bill for last night, and Nathan the Wise will be played to-night. To-morrow night The Merchant of Venice will be presented with Herr von Possart as Shylock. Director Amberg announces that Herr Conrad Dreher, the great German comedian, will play an engagement here under his management following the Possart engagement. Herr Dreher is the favorite comedian of Kaiser Wilhelm II.

KANN HETTY ALLES MACHEN? NEIN.

Hetty Macht Alles (Hetty Does Everything), a German musical comedy, which was produced at the Winter Garden, Zum Schwarzen-Adler, a German resort on East Eighty-sixth Street, Jan. 14, ran into trouble when Hetty attempted to do something to which agents of the Society for the Prevention of Crime objected. The raid was made Jan. 20, and twelve arrests were made on warrants issued by Magistrate Breen, of the Harlem Police Court. No performance was given Jan. 20. Thomas McClintock, superintendent of the society, alleged that in addition to the objectionable play, liquors were sold in the play, and Sunday night, Jan. 15, members of the society went to the place and sat through the entire performance. Just what Hetty did is not for publication. Suffice it to say that Alter Geller, proprietor of the place; Hedwig von Osterman, who played Hetty; Otto Meyer, Willy Frey, Louise Barthels, Fritz Dittmar, principals, and several others were hailed to the police court. Five hundred dollars bail was demanded for each. A friend went bail for Geller, who went bail for the rest.

TO SERVE THE CROSS.

Baltimore will see the premiere performance of James Halleck's Reid's play, To Serve the Cross, on Monday night, Feb. 6, at the Academy of Music. Mr. Reid has used a Roman Catholic theme; the confessional, a priest's love and devotion to his church versus his duty to his brother and the state, a mother's love, a mother's grief, murder, jealousy, hate, and revenge. He has compiled a story of intense dramatic interest with a strong uplift, purpose, and a lesson. In the cast will be Theodore Roberts, Orrin Johnson, Ralph Delmore, Harold Vosburgh, Helen Holmes, Olive West, Bigelow Cooper, W. J. Brady, William Ingham, Fred S. Stanton, Jean Marcel, and others. Personal advance work is being done by R. G. Edwards.

MADAME LABADIE'S JOURNEYING.

Madame Harriet Labadie, of Philadelphia, has been giving performances of Ibsen plays in the Southwest, and is now on her way to Florida. She visited Alaska last Summer, making a journey by boat that carried her 2,103 miles down the Yukon River and across the Arctic Circle. She also made a trip in an American revenue cutter over the Behring Sea to Nome, said to be the first of its kind ever made by a dramatic artist. Madame Labadie gave readings in every port of call, five of them being of Ibsen.

DISRAELI.

George Arliss opened in Louis N. Parker's new play, Disraeli, at the Princess Theatre, Montreal, Que., Jan. 23. The play is in four acts. In the cast besides Mr. Arliss are Elsie Leslie, Margaret Dale, Alexander Calvert, and Courtenay Foote. The Liebler's are making the production.

PENCILED PATTER.

We'll call this column the "Pneumonia Number," as we are just recovering from a shock of that up-to-date sickness. It seems like a year since we viewed the white lights, and, take it from us, it is not easy to grind out this stuff propped up with a bunch of pillows. (Editor's note: Yes, and it's much harder for us to understand it.)

We read that Dan Maley was awarded one of the prizes at the White Rats' Ball in Chicago. We also note that Dan is making some noise out West with his single act. As an impersonator of the Italian character Maley has only one rival and that is George Beban. Ask George what he thinks of Dan.

They are talking of using moving pictures to prevent crime. A whole lot of films we have seen are enough to cause the worst kind of wrongdoing. You know where the fat man, the thin man, the cops, the lady with the baby carriage, and the baker's boy chase each other over the hills and fall down every other step? Isn't that enough to cause crime? And they only have about 12,000 of those films going the rounds.

SPORTING NEWS.

The Battle of the Red (The Player) and The Green (Variety) had quite a lull this week. Julius Caesar, Oliver Cromwell, Napoleon Bonaparte, Abraham Lincoln, and Ulysses Grant were brought into it. It is not thought that the mentioning of these headliners will have anything to do with the result.

The battle of "The Full Light" and the "Daylight" pictures has started. Pat Casey, who owns the "Full Light" says he will knock the "Daylights" out of John J. Murdock's company who own the "Daylight" rights. On with the dance!

The William Morris American Music Hall, at New Orleans, closed and the artists were not paid. That's another Morris house out, and to think of those nice advertisements Mr. Morris used to run just filled with that "forty weeks' work" stuff. Somebody must have given him a cup of tea before he started his fight (with apologies to James *Jay* Jeffries.)

As it looks to us that Bartram fellow of England is trying to do two acts on the same bill.

That's a funny rumor some one started that the White Rats were going to protest against ball players going into vaudeville in the Winter and keeping the actors out of work. If a man works at street sprinkling during the dry season is that any reason why he should not take an inside job while the weather is damp. We cannot take the rumor seriously.

"Doc." Steiner, Fred Ward, and Jules Ruby ought to start a union to protest against the use of their names by theatrical writers who are seeking to fill up space.

Jimmy Lucas, the Boy from the West, is East again, and, with the assistance of Francis Field, is making the population of Yonkers laugh right out in their seats this week. They will appear at the Williams and Hammerstein houses in the course of the next few weeks.

Every-little-movement-note.—Princess Rajah is reported engaged to a foreign agent. Aaron Kessler's heart probably has changed pace since he heard it. Aaron "made" the Princess, and they say—well, let Beatrice Fairfax console him.

The agent who came from the "opposition" to the Putnam Building fold and went back again after a week probably found that the U. B. O. didn't tip him off to "go after" people other agents were dickering with, as the "opposition" office so kindly did.

A couple of "nearly song writers" have a song out entitled "When You Love a Little Boy Who's a Nice Little Boy and the Nice Little Boy Loves You." Of course, it's hardly possible that they got their idea from "Any Little Girl That's a Nice Little Girl Is the Right Little Girl for Me." Oh, no, of course not! Regular song writers originate. Cute little "copy writers" seldom amount to anything.

It has now been officially decided that Peary didn't reach the pole. What do we care? The agency bill passed, but it didn't reach the "pole," either; the agents are still raking in the commission. There's no use in talking, they need agents, and it looks as though some one "inside" recognizes the fact.

The "Blue List" looks pretty bright.

Corse Payton in vaudeville, too! Well, he ought to draw in ten, twenty, or thirty people. (Brooklyn "stock" joke.)

Carter De Haven didn't punch any one this week. Fred Bond took part in last week's bout with this rising young actor-pugilist. Maybe Carter is the real "white race dope"—beg pardon, Hope. A match between Arnold Daly and Carter would be a good drawing card.

They are not playing many "Ideal Bills" around New York at present.

Speaking of "the open door," they seem to have the storm door on at present.

THOMAS J. GRAY.

SCENERY
Productions Built and painted to order. High class work at moderate prices.
INKO DYE For Vaudeville Acts. Best Trunk Scenery on the market.
Murray Hill Scenic Studio, Murray Hill Theatre, New York. TOM CRAMER, Manager. Telephone 3858, Murray Hill.

Kalfwrat.

HAROD HENDEE.
With A Gentleman From Mississippi Co.

THE ACADEMY MATINEE.

Second Performance of the Season by Students of the Empire School.

The senior members of the American Academy of Dramatic Arts offered at the second performance of the present school year, Jan. 26, a one-act play, Come Michaelmas, by Keble Howard; the first performance in this country of D'Annunzio's The Dream of a Spring Morning, and the two-act comedy, Masks and Faces, by Tom Taylor and Charles Reade. The cast of Come Michaelmas:

John Cogbill ..... Kalman E. Mathews
Mr. Cogbill ..... Joseph G. Culligan
Mrs. Cogbill ..... Vida Reed
Charity ..... Mary Alden

The cast of the one-act play, The Dream of a Spring Morning:

Virginius ..... Edward Paul Bern
The Doctor ..... Myron Z. Paulson
Paullo ..... Gerald Quina
Isabella ..... Lucia Bronder
Beatrice ..... Aline Newell
Theodata ..... Laurette Browne
Simonetta ..... Lucile Arnold

The cast of Masks and Faces:

Sir Charles Pomander ..... Herman Nagel
Mr. Ernst Vane ..... Sidney K. Powell
Colley Cibber ..... Joseph G. Culligan
Quin ..... Ernest Rowan
Triplet ..... Tom Powers
Lysimachus Triplet ..... Ann Pittwood
Mr. Snarl ..... Abner W. Cassidy
Mr. Soaper ..... James W. Mott
James Burdock ..... LeRoy Clemens
Colander ..... A. M. Botsford
Hindsdon ..... William Starling
Call Boy ..... Donald Macdonald
Footman ..... Kalman E. Mathews
Mrs. Vane ..... Margaret Foster
Peg Woffington ..... Aline McDermott
Kitty Clive ..... Laurette Browne
Mrs. Triplet ..... Beatrice Bentley
Rosalana ..... Baby Kennedy
Maid ..... Katherine Vincent

The second public performance of the year was, more than anything else, a triumph for Lucia Bronder, who played Isabella, the mad woman in D'Annunsio's playlet, and for Aline McDermott, whose Peg Woffington was as Celtic and charming as the original Mistress Margaret could have been.

Come Michaelmas was an inane little piece, the story of which concerned the efforts of Mrs. Cogbill to get her son, John Cogbill, to propose to Charity. Mary Alden did the best work of the quartette.

The Dream of a Spring Morning was as vague as any dream. The story seemed to be that Isabella had gone mad after seeing her lover, Julian, shot in her arms. His Brother Virginius, lover of Isabella's sister Beatrice, was introduced (why, no one knows) to try to effect a cure. The curtain fell with the unfortunate Isabella still very mad. Lucia Bronder, in the quite Ophelia-like role of Isabella, distinguished herself. The role was difficult of conception, but Miss Bronder was equal to it. The rest of the cast, with the exception of Myron Z. Paulson, who was not pleasing in his work, were satisfactory.

Masks and Faces was lively and interesting whenever Aline McDermott, Tom Powers, Joseph G. Culligan, and A. M. Botsford were on the stage. The others of the cast did not show particular aptitudes.

MASCAGNI'S EXPECTATIONS.

Such is Pietro Mascagni's certainty of being upheld by the court at Milan that he does not intend to refund the $15,000 which Liebler and Company advanced. He hopes the court will award him considerably more as a balm for his moral and material injuries. He expects, however, that the Liebler will immediately return the scenery and the costumes rented from Sonzango, Buenos Ayres, meantime, is making overtures for the production of Ysobel. Mascagni intends to accept this offer and to produce the opera simultaneously at Turin.

MADISON SQUARE GARDEN FOR SALE.

George R. Read and Company have been authorised to sell Madison Square Garden for $3,500,000, with possession on six months' notice.

DEATH OF BARTON HILL.

A Noted Player, Professional Companion of Famous Stars, Passes Away, Aged Eighty.

Barton Hill died at his home at Paradise Valley, Monroe County, Pa., on Jan. 26, at the age of eighty. He had lived retired for several years.

He was born in England at Dover, Kent, and came to America in 1846. He made his first appearance on the stage in November, 1849, and at the old Broadway Theatre, New York, ten months afterward, as Charles Paragon in Perfection. During that season M. Flot, then manager of the New Orleans French Opera House, offered him a position in his company, but the young actor was afraid to risk his French, and went to Philadelphia instead. In 1852 he became the leading man at Buffalo, N. Y. Was with Mrs. John Drew in the Arch Street, Philadelphia, stock company many seasons; with Edwin Booth at the Winter Garden, New York; with Mrs. John Wood at the St. James Theatre, London, and a partner with John McCullough in the California Theatre stock seasons in its most prosperous days.

He supported all the great players of his time, among them being the Booths and Edwin Forrest. He first appeared with Forrest at Baltimore during the season of 1859-60, his initial appearance being as Edgar in King Lear. Mr. Hill played Macbeth to the Lady Macbeth of Charlotte Cushman, and Cardinal Wolsey to her Queen Catherine. He was also the second Armand Duval to the Camille of Mathilda Heron.

Among the many roles that Mr. Hill played, his favorites were Malvolio, in which he gave a superb performance; Iago, Mercutio, Benedick, and Charles Surface in comedy, and Macbeth, Othello, Iago and similar roles in tragedy. Mr. Hill starred as Lord Dundreary during the absence of the elder Sothern in Europe, and followed Joseph Jefferson upon the same stage in the role of Caleb Plummer. In Philadelphia he was the original Elliott Gray in Rosedale and Bob Brierly in The Ticket of Leave Man. At the urgent request of John McCullough he went to California to look after Mr. McCullough's interests in the California Theatre, San Francisco, to enable the latter to star. "But I have never," once remarked Mr. Hill in a review of his career, "played Hamlet. Mrs. John Drew tried to persuade me into it in Philadelphia, but I managed to escape the ordeal."

Mr. Hill was quite as prominent with a later generation of stars as he was with the giants of his youth. In fact, acting was hereditary with him, although he left the printer's vocation for it. His father was Charles Hill, actor at Drury Lane Theatre, London; his grandfather, John Hill, was a player, and his own name, Barton, flowed from a theatrical line.

When he was acting manager at the California Theatre in the good days some forty years ago, he received a note one day from a young foreigner asking for a hearing and stating that she had something, she believed, to commend her to the English-speaking public. McCullough readily made the appointment, and then left Hill to keep it for him, and to Hill alone, in the Pacific Hall, over the old California Theatre, Madame Modjeska made her first appearance on the American stage. She chose the last act of Adrienne Lecouvreur, and in that silent hall she made her trial effort while Mr. Hill gave her the cues from one of the seats and studied her art.

He played in New Orleans with the famous Pelican Theatre company, and, ten years afterward, in 1864, with Mrs. J. H. Allen went to the new Varieties for a twenty weeks' "stock-star" engagement, their places being taken by Lawrence Barrett and Henrietta Irving for the rest of the season.

In 1885 he appeared there again to manage the Bidwell Stock company, with Marie Wainwright and Joseph Wheelock as its leading members, also for the following season of '86-'87, with Osmond Tearle and wife. Then he appeared with Marie Wainwright in Twelfth Night, and later was seen with other stars. He went to Australia with Nance O'Neil. Some of his more recent appearances in New York were as Abbé Dangeau in Citizen Pierre with Charles Coghlan at the Fifth Avenue Theatre in 1899; as Sir Peter Teasle in The School for Scandal with Kyrle Bellew at Wallack's in 1902; as Sir Michael Drayton in The Sword of the King with Henrietta Crosman at Wallack's in 1902; as the Ghost in Hamlet at a special performance at the New York Theatre in 1905, and as the Physician in the sleep-walking scene from Macbeth at the testimonial performance to Modjeska at the Metropolitan Opera House on May 2, 1905.

ACCIDENT INJURES FIVE.

Anna Marks, twenty-two years old, of Providence, R. I.; Gloria Clayton, twenty, of Boston, and Edith Edwards, nineteen, of New York, all members of the Phil Ott Musical Comedy company, and two chauffeurs, George Snyder, of Middletown, N. Y., and Arthur Ketcham, of Wassaic, N. Y., were injured in Poughkeepsie, N. Y., Jan. 29, when the automobile in which they were riding collided with a street car. Miss Marks and Miss Clayton were so badly hurt that they may die.

COHAN THEATRE TO OPEN.

Get Rich Quick Wallingford will move from the Gaiety Theatre on Feb. 13 to the new George M. Cohan Theatre at Forty-third street and Broadway. Excuse Me will then come into the Gaiety. George M. Cohan decided that he wished a play from his own pen to open his own theatre. Hence the shifting.

NO MORE STANDEES.

Fire Commissioner Waldo issued an order Jan. 28 to Chief Croker, prohibiting the presence of any standing-room patrons anywhere in any theatre. The order reads:

Your attention is invited to the decision of the Supreme Court of New York, Appellate Term, handed down Jan. 4, 1911, in the case of the Fire Commissioner versus The Manager of the Dewey Theatre, which covers the question of standees in all theatres. Very respectfully,

R. WALDO.
Fire Commissioner.

Under this decision the presence of any standees in the aisles or passageways of any theatre is a violation of the law.

All the theatres, except the Metropolitan Opera House, have complied with the order. The Opera House maintains that the order does not apply to itself.

CRESSY AND DAYNE RETURNING.

The two vaudeville favorites, Will M. Cressy and Blanche Dayne, who have just completed one of the longest consecutive engagements in the history of vaudeville, are on their way back East. They have been playing for two years and six months, one hundred and thirty weeks, over the Orpheum Circuit in the West. They will open at Chase's Theatre, Washington, D. C., Feb 6, in a new act called One Night Only, and will make their first New York reappearance at the Colonial March 27.

TWO NEW BROOKLYN THEATRES.

According to present plans, Brooklyn is to have two new playhouses in the same building. It is to be built in De Kalb Avenue, between Broadway and Bushwick Avenue, by Thomas A. Clarke, of the Thomas A. Clarke Company. One theatre, to seat 1,800, will house the legitimate, while the other, of 1,000 seating capacity, will be devoted to vaudeville. The building will cost about $325,000.

FELIX ISMAN'S AUCTION.

Felix Isman has sent to New York his collection of twenty-five paintings to be sold at auction in Mendelssohn Hall. Although a small collection it is of artistic and commercial value, for Mr. Isman has bought discriminatingly. It includes work by Renoir, Millet, Ball, Rousseau, Dupré, Hobbema, Daubigny, Cazin, Asti, Isabey, Blommer, Courbet, Claya, de Bock, Diaz, and Gérôme.

NEW THEATRE MANAGEMENT.

Among undenied rumors concerning the plans of the New Theatre for next season is the report that George C. Tyler is to take charge of the institution. A salary of $40,000 is mentioned as the emolument. Since his connection with Liebler and Company Mr. Tyler has demonstrated unusual ability as a manager.

FRANK KEENAN'S NEW SKETCH.

Frank Keenan has a new playlet called Man to Man, by Oliver White, in which he has been appearing for a short time. The cast: Jim Drab, Mr. Keenan; Thomas Graceman, Charles Hill Mailes; Richard Brooks, M.D., George C. Pearce; Miss Truman, Saidie Williams. The scene is laid in New York.

A NEW AND YOUTHFUL PLAYWRIGHT.

From Charles Frohman's office comes the announcement that Otis Skinner's eleven-year-old daughter Cordelia is the author of a new playlet in which Otis Skinner will appear. The play is called The Maid, and, according to Mr. Frohman's announcement, will be used as a curtain-raiser for Sire.

REFLECTIONS.

Edmund Breese and Percy Mackaye's The Scarecrow will close at the Garrick Saturday night and will be succeeded Monday evening by Our World.

The opera house in Ogdensburg, N. Y., was destroyed by fire Jan. 29.

Nye Chart, who recently appeared in We Can't Be as Bad as All That, has succeeded Martine Sabine in The Faun. Mr. Sabine is going into vaudeville.

At a concert at the Carnegie Lyceum last week Charles Oram Lander rendered four songs, among them Tosti's "Ninon" and Guy d'Hardelot's "The Great Unknown," and also recited Oscar Wilde's "Ballad of Reading Gaol," receiving four recalls.

Mrs. Katharine S. Clark, mother of Alice Clark (Mrs. Alexander Spencer) died in New York city at the home of her elder daughter, Mrs. Russell Graves, on Jan. 18.

The engagement of Lucille Herne, daughter of the late James A. Herne, to Montrose J. Moses, a writer, was announced last week.

Walsh, Lynch and company, having played the Middle West since last August, have opened on the United time and will appear in the East for the rest of this season.

Special Introductory Offer

To new subscribers, never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent.

TO ADVERTISERS

The advertising forms of THE MIRROR *for the dates of Feb. 15 and 22 will close respectively at noon on Saturday, Feb. 11, and Saturday, Feb. 18, owing to the celebration of Lincoln's Birthday on Feb. 13 and Washington's Birthday on Feb. 22.* THE MIRROR *for Feb. 15 will be published on that day, and* THE MIRROR *for Feb. 22 on Tuesday, Feb. 21. Copy for changes in advertisements should be in hand on Friday, Feb. 10, or Friday, Feb. 18.*

END OF BAYES-NORWORTH CASE.

The Appellate Division of the Supreme Court decided, Jan. 27, that Nora Bayes and Jack Norworth must remain idle to the management of F. Ziegfeld, Jr., till their contract with Mr. Ziegfeld expires on Feb. 25. In addition Justice O'Gorman gives Ziegfeld a judgment for $126, expenses for advertising them. The litigation was begun with the defection of Bayes and Norworth from The Follies of 1909. The interest in the case centers about the justice's decision that the contracts between players and theatrical managers are enforceable in the same manner as other business agreements and must be upheld accordingly. Immediately after Feb. 25 Bayes and Norworth will open, under the management of Werba and Luescher, in a new musical comedy, book by W. J. Hurlbut and music by themselves.

NEW THEATRE FOR HARLEM.

The Ancient Order of Hibernians will build a new theatre on its property at the northeast corner of Fifth Avenue and 116th Street. The Kessler Lyric Theatre Company will lease the theatre for seventy-five years at a gross rental of $2,500,000.

CURRENT AMUSEMENTS.

Week ending February 4.

ACADEMY OF MUSIC—Chauncey Olcott in Barry of Ballymore—1st week—1 to 5 times.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Holbrook Blinn in The Boss—1st week—1 to 8 times.
BELASCO—The Concert—18th week—139 to 149 times.
BIJOU—Henry Miller in The Havoc—4th week—25 to 32 times.
BROADWAY—Commencing Feb. 4—Lew Fields in The Hen-Pecks.
BRONX—Vaudeville.
CASINO—Marriage a la Carte—8th week—30 to 36 times.
CIRCLE—Closed Jan. 28.
CITY—Vaudeville.
COLONIAL—Vaudeville.
COLUMBIA—Runaway Girls Burlesquers.
COMEDY—William Collier in I'll Be Hanged If I Do—10th week—75 to 82 times.
CRITERION—Otis Skinner in Bire—2d week—8 to 15 times.
DALY'S—William Faversham in The Faun—3d week—17 to 24 times.
EMPIRE—Ethel Barrymore in Trelawny of the Wells—8th week—33 to 40 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—Get Rich Quick Wallingford—20th week—157 to 164 times.
GARDEN—Ernest von Possart in Friend Fritz 7th time; A Bankruptcy—3d and 4th times; The Merchant of Venice—2d time; The Daughter of Fabricius—2d and 3d times; Nathan the Wise—2d time.
GARRICK—Edmund Breese in The Scarecrow—3d week—16 to 23 times.
GLOBE—Elsie Janis in The Slim Princess—8th week—31 to 38 times.
GRAND OPERA HOUSE—The Fortune Hunter 399 times, plus 6 to 16 times.
HACKETT—Overnight—5th week—33 to 40 times.
HERALD SQUARE—Grace Van Studdiford in The Paradise of Mahomet—3d week—10 to 17 times.
HIPPODROME—The International Cup; Ballet of Niagara; The Earthquake—32d week.
HUDSON—Blanche Bates in Nobody's Widow—11th week—91 to 98 times.
HURTIG AND SEAMON'S—College Girls.
IRVING PLACE—Das Jungfernstift—3d week—7 to 12 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Maude Adams in Chanticler—3d week—9 to 16 times.
LIBERTY—Christie MacDonald in The Spring Maid—8th week—42 to 49 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—Billie Burke in Suzanne—4th week—42 to 49 times.
LYRIC—The Deep Purple—4th week—26 to 33 times.
MAJESTIC—Way Down East—3d week—9 to 16 times.
MANHATTAN—Vaudeville.
MAXINE ELLIOTT'S—The Gamblers—14th week—109 to 116 times.
METROPOLIS—Quinty Doolans Burlesquers.
METROPOLITAN—Grand Opera on its repertoire—12th week.
MINER'S BOWERY—The Wise Guy.
MINER'S BRONX—World of Pleasure.
MINER'S EIGHTH AVENUE—American Burlesquers.
MURRAY HILL—Columbia Burlesquers.
NAZIMOVA'S—Baby Mine—178 times, plus 34 week—17 to 24 times.
NEW—The Piper—6 times; Vanity Fair—22 and 23 times.
NEW AMSTERDAM—Madame Sherry—23d week—121 to 128 times; 4 mats.—Both St. Denis.
NEW YORK—Ella Trentini in Naughty Marietta—12th week—94 to 101 times.
OLYMPIC—Beauty Trust Burlesquers.
PLAZA—Vaudeville.
REPUBLIC—Rebecca of Sunnybrook Farm—18th week—143 to 150 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville.
WALLACK'S—Pomander Walk—7th week—30 to 37 times.
WEBER'S—Alma, Where Do You Live?—19th week—143 to 150 times.
WEST END—May Irwin in Getting a Polish—33 times, plus 3 times.
YORKVILLE—Vaudeville and Moving Pictures.

AMUSEMENTS IN CHICAGO

A Number of Popular Attractions Hold Attention—Various Coming Events—An Interesting Glance Backward a Generation—Colburn's Chat of Plays and Players.

(*Special to The Mirror.*)

CHICAGO, Jan. 31.—Grace George begins an engagement at the Lyric to-night in her new play, Sauce for the Goose, a society comedy.

David Warfield in his unusual new play, The Return of Peter Grimm, will be at the Blackstone, beginning next Monday. David Belasco will be in town for the opening.

The new play, by Arthur J. Eddy, the Chicago attorney who wrote the novel, "John Ganton," from which the play, The Great John Ganton, was made, is submitted at the Princess this week after a tryout in cities near.

Mistress Nell Bliss as a new star and The Boss as a new play, by the author of Salvation Nell and The Nigger, Edward Sheldon, naturally received especial attention at the Lyric last week. The press verdict was that the play was strong, and that Mr. Bliss had originated the title-role with unerring judgment, a clear conception and remarkable power. The aristocratic, pretty young philanthropist who married the boss but virtually left him at the church door, although she came to him in his house, having consented to the ceremony simply to save her father in business was most cleverly played by Emily Hamilton.

J. Forbes Robertson in Jerome K. Jerome's beauty sonata Passersby, the leavening spirit of truth, unlovelinesses and sympathy in The Passing of the Third Floor Back, has stirred his audiences and the critics to unusual expressions of admiration at the Garrick.

Anti-Matrimony pleased the Studebaker audience at first the opening night, and later on entertained them as a farce. Henrietta Crossman was received joyously and her fine appearance, ability, admirable comedy was exhilarating. Anti-Matrimony remains at the Studebaker this week.

A paragraph states that Ruth Rose, who is playing Phyllis in the Green Stockings company, supporting Margaret Anglin at the Grand Opera House, is a daughter of Edward E. Rose, the playwright, and that she is only seventeen years old. This recalls the company which played Brewster's Millions at the Globe a few weeks ago. Several of the principals were referred to as youngsters, and the leading woman, Grace Nile, was said to be only sixteen. She seemed extremely young, scarcely more than sixteen, but "made good." Carl Gerard, who played Monty, also seemed youthful but capable.

Paul Dickey has succeeded Orme Caldara as leading man in Helen Ware's support for The Deserters at the Whitney Opera House.

Eleanor Foster, formerly of the College Theatre Stock company, has joined the company at the Bush Temple as ingenue.

Douglas Fairbanks will follow Henrietta Crossman next Monday night at the Studebaker in The Cub.

This is the last week of The Sweetest Girl in Paris at the La Salle. Manager Harry Askin is positive that the successor of The Sweetest Girl at the La Salle, The Girl I Love, will be greeted by the critics with music as good as that of The Prince of Pilsen, and with having as bright a book as any musical comedy of recent years.

Forty-five Minutes from Broadway made its debut here as a stock theatre bill at the Colonial and hundreds of people were turned away. It was a happy week for Manager Gleason, who "had an idea it would be a good piece."

Henry Kolker addressed the Chicago Woman's Club on "The Spirit of High Comedy," with illustrations from The School for Scandal, Don, and the play in which he is starring at the Cort.

Francis Wilson, William Gillette, and David Warfield are a few of the stars who are to shine here next week.

Twenty-seven years ago the February stars in Chicago were: Modjeska, Hermann the Great, James O'Neil, the Kiralfys, James A. Hearne in Hearts of Oak. The year before in February: Anna Dickinson, Hermann, Jeffries Lewis, Effie Ellsler, Mary Anderson, Minnie Palmer, Barry and Fay, Lotta, Mary Irving, Clara Morris, Chanfrau, Buffalo Bill, Nobles, Jack Haverly, and Hooley & Jarrett.

The first performances in Chicago of The Port of Missing Men, dramatized from Meredith Nicholson's novel, are being given at the Globe this week.

David Higgins, after trying out his Sentimental Sally at the Studebaker, is back again in his old favorite, His Last Dollar, and will be seen in it soon at the Globe.

Rosalie Blair's pretty and clever daughter was at the Globe last week in Vaughan Glaser's production of another Augusta Evans Southern story, At the Mercy of Tiberius. She played Beryl naturally and sincerely. The return of Lawrence Atkinson played General Darrington with usual strength. The play held interest as well as St. Elmo and was staged with Mr. Glaser's usual care and skill.

Vesta Victoria brought crowds to the American Music Hall last week and got great applause, as usual, with her character songs. Others on the bill who made a happy impression on the audience were John Rice and Sally Cohen, who continued their comedietta of last week; John and Mae Burke, who had the honor of following Miss Victoria, and emerging with plenty of success; Lind, the impersonator of women, and Reeves and Cooper.

Music lovers sought out the Czar's own mandolinists and zitherists, the Imperial Russian Balalaika Orchestra, at the Blackstone last week and applauded them enthusiastically. Prof. Felix Borowski of the Chicago Musical College recently recorded, as critic of the "Record-Herald," that they were well worth hearing. The orchestra remains this week, with Marie Stoddard, a soprano soloist, as an added attraction.

Charles Winninger, of the four Winninger Brothers, who have a stock company traveling, and were recently at the Bush Temple, has joined Blanche Ring's company to play the part originated by Lee Kohlmar.

A Greek play is the bill at the Bush Temple this week, with a Greek poet, Peter C. Georgis, in the cast. The play is called Golfo, or The Victory of Love, and is in English from the Greek by Mr. Georgis.

The bills this week: Grand Opera House, Margaret Anglin; Garrick, Forbes Robertson; Chicago Opera House, Zelda Sears; Whitney, Helen Ware; Olympic, Get Rich Quick Wallingford; La Salle, Sweetest Girl in Paris; Cort, Henry Kolker; Colonial, Victor Moore; McVicker's, Louis Mann; Princess, The Warning; Lyric, Grace George; Illinois, Arcadians; Studebaker, Henrietta Crosman; Blackstone, Balalaika Orchestra; Powers', Country Boy; Haymarket, Checkers; College, Paid in Full; Imperial, Old Heidelberg; Bush Temple, Greek play; Globe, Port of Missing Men; National, Mrs. Wiggs; Crown, The Wolf; Marlowe, Squaw Man; Bijou, Three Weeks; Criterion, Billy the Kid.

To look at the long cast of characters of The Deserters, one would never think it could be played at the Whitney Opera House, E. O. Whitney's red and gold bijou theatre in Van Buren Street. Somebody produced a clever illusion of a large stage, and the excellent company, headed by Helen Ware, did the rest, win approval from the audiences and the critics. The reviews contained an unusual amount of praise for the play, and Miss Ware was observed making the most of the woman government detective, with a revelation of versatility, not to mention a good singing voice, in the disguise of the dive vocalist. In her support Orme Caldara in the lead and Howard Hall as the colonel were conspicuously strong and skillful. James J. Ryan was clever as the surgeon, and W. H. Randall as Marston was an excellent heavy. Lotta Linthicum visualized Mrs. Marston accurately and played it well.

The Round Up will return to McVicker's, the scene of its first triumphs, Feb. 5, for two weeks.

Mrs. Fiske, who was playing nearby, came to Chicago Sunday and occupied a box at the opening performance of The Boss, with Holbrook Blinn, who was in her company here during the remarkable run of Vanity Fair at the Grand Opera House, making his first appearance as a star.

Zelda Sears has won her audiences in The Nest Egg at the Chicago Opera House and with a few exceptions, the critics. The play should be popular for about the same reasons that made The Rejuvenation of Aunt Mary a success, and Miss Sears should find favor wherever she goes in her first stellar role, because she is so well fitted with it and shows unusual skill and aptitude for such wholesome, kindly, sensible spinster characters. She makes Hetty Gandy convincingly real, and always interesting with wit, humor and pathos. The character and play appeal especially to women. Anne Caldwell, the author, has by no means forgotten the male portion of audiences, for she has set two pretty young girls like Bowers about the spinster, and added a swell, prepossessing young woman from the city. The audience at the Chicago Opera House Tuesday night was large and extremely happy over the play. The young men are capably played by H. Bratton Kennedy, Walter Young, and Charles Gotheld. Charles Lane seems an excellent choice for the elderly gentleman who mated with Hetty. Julian Barton's Deacon was a bit too gruff. The young women were most attractively played by Blanch Hall, Evelyn Varden, and Helen Lindroth. Beatrice Allen was clever as Pansy.

The Echo is expected back at the Studebaker, with Bessie McCoy, Jack Hazard and others of the company here before.

On dit: That attendants in women's rooms at theatres have cigarettes for sale.

The vitality of The Squaw Man is really something quite wonderful. After being played in the high-priced houses for some years, it was seen in others. Then the stock companies fell heir to it. The College Theatre did it, and recently it was put on by the Imperial Stock company, a capable West Side organization. John Nicholson played the Earl in the first act and the bad man in the second, doing both well. He had fine support by Miss Ida Von Luke as his wife, William J. Bauman as the Earl's cousin, Louise Glaum as the Indian girl, Ethel Witchman as the half-breed child, and Frederick Julian as the Ute peace chief. Who may be said to have made a "whirlwind" of a success with his audience. The entire cast was adequate. The West Siders are to be congratulated on such a handsome new playhouse, where such a concourse of players give the best plays at extremely low prices.

B. L. Bolton, H. C. Benson, and N. C. Bolton, of this city, have formed a sort of three busy B's partnership to appear in a little musical comedy soon. They are all clever instrumentalists.

Dave Braham, Jr., is still playing Push Miller in Checkers, this week at the Haymarket. Harry D. Beaumont is playing Checkers.

Percy Haswell is managing Lyman Glover's as star at the Majestic this week in a playlet by Allan Fawcett called Master Will's Players. Will referring to Shakespeare. La Tortajada, William Gaston and Minerva Coverdale, and Willard Simms are also on the bill.

OTIS COLBURN.

SPRINGFIELD.

Business Continues Good at Court Square—Kind-Hearted Marie Cahill.

Another full week at the Court Square began Jan. 23 with Ellsworth's pictures of the Passion Play. Marie Cahill 24, 25 in Judy Forgot. The first night being given over to the Shriners. Marie made her usual hit on stage and box-office. Sam Bernard—Just Sam—packed the house to its capacity 26. Oh, by the way, the name of the musical comedy he played in was He Came from Milwaukee. Bessie McCoy danced engagingly through The Echo. John E. Hazzard and John J. Scannell were able confederates in the funmaking. David Kessler in The Wedding Day 30. Walter Damrosch and New York Symphony Orchestra 31. Rose Stahl in Maggie Pepper 1. John Drew in Smith 2. Excuse Me 3, 4. First production of Thais, by Manager Gaites' co., 9-11.

Poli's had for a headliner 23-28 Lelo, the mystic Indian maiden, who tells things while you wait, followed by the Three Keatons, Spadoni, the juggler; Hoey and Lee, parodists; Reidy and Currier, singers; Field Brothers, the dancing boys, and Duffy and Edwards, comedy bar artists.

Marie Cahill did an act of courtesy during the performance of Judy Forgot that local people appreciated. One of her co. is Hazel Kingdon, a Chicopee Falls girl, one of the debutantes. She had no solo in the play, though she has a fine voice. Realizing that she must have many friends in the audience, and there being no special occasion to call her out, Miss Cahill led her out twice in one of her own encores after the second act. It was neatly done and generously applauded.

EDWIN DWIGHT.

PHILADELPHIA NOTES.

Madame Bernhardt—Mrs. Leslie Carter—Gillette—Sothern and Marlowe—Opera.

PHILADELPHIA, Jan. 31.—Changes at the theatres this week include Sarah Bernhardt at the Broad, Mrs. Leslie Carter in Two Women at the Lyric, The Travelling Salesman at the Garrick, The Great Divide at the Grand, My Friend from Dixie at the National. Plays remaining in town are The Man from Home at the Adelphi, Katie-Did at the Forrest, The Old Town at the Chestnut Street Opera House, and The Country Boy at the Walnut.

William Gillette closed his run with Sherlock Holmes and Secret Service on Saturday of last week. He and his plays have an estimable quality of youth and freshness about them even in their most theatric moments.

Madame Bernhardt, who follows Mr. Gillette at the Broad, is evidently to have as successful a farewell as usual. In spite of her age, there is plenty of enthusiasm among the admirers for this venerable exponent of French dramatic art. In spite of much protest, La Samaritaine will be among the eleven performances this week.

Katie-Did continues to amuse in harmless fashion at the Forrest, and Montgomery and Stone are in the last week of their run at the Chestnut Street Opera House.

The Country Boy finds many patrons at the Walnut, and it deserves its success, for it is in general a well presented, wholesome play.

Sothern and Marlowe closed on Saturday with As You Like It and Twelfth Night. This Shakespearean repertoire compares well with anything Philadelphia has seen in its class. Pictorially, no productions have ever surpassed these of Sothern and Marlowe. Although the support is not all one might wish, it is at least competent. Of the stars themselves, only praise may be spoken.

Mrs. Leslie Carter's new play by Rupert Hughes is hardly a companion piece to her earlier successes, although it has certain qualities of interest. Mrs. Carter pursues the same old methods in Two Women that made her famous in the past, but her torrential manner is no longer new and the play has not the same intrinsic strength.

William Hodge's engagement in The Man from Home is lengthening indefinitely. The public is voting it quite the most entertaining play of the season.

At the Academy of Music this evening, John McCormack will give a recital, assisted by Marie Narelle, singer of Irish ballads, and Ada Sassoli, harpist.

The Philadelphia Orchestra last Friday night gave a Berlioz and Debussy programme with their usual success.

Nellie Nichols is headliner at Keith's this week.

Opera at the Metropolitan this week includes Cavalleria Rusticana and Pagliacci on Monday, Thais on Wednesday, and The Girl of the Golden West on Friday.

ST. LOUIS.

Good Bills and Business at All Houses—This Week's Bills.

The Shubert retained The Chocolate Soldier last week to capacity houses throughout.

At the Garrick, James K. Hackett in The King's Game pleased very good houses last week. Jane Marbury and Frank Hatch did good work.

At the Olympic, Raymond Hitchcock in The Man Who Owns Broadway had a great following. As Sidney Lyons, Hitchcock scored a tremendous hit. Flora Zabelle dressed and acted well. John Hendricks did a pompous millionaire very capably. Co. showed good selection and training.

Lillian Russell at the Century in In Search of a Sinner had her usual enthusiastic following. As charming and as amusing as Goriana, widow, as ever was the impression. Her support was capable.

At the American, Thurston in magic art entertained and mystified lovers of his work last week. He is witty, engaging and capable. Beatrice Foster assisted him in his great mystery, the "Automobile Mystery."

The Imperial Stock co. presented Parted On Her Bridal Tour. Jessaline Rodgers and Frank T. Charlton are very capable leaders of this clever co.

S. H. Dudley and the Smart Set Minstrels at Havlin's drew large houses last week. Dudley is almost as funny as Bert Williams. Rida Overton Walker assisted him materially. Co. was capable.

The German Theatre Stock co. put on Die Millionenerbschaft to good patronage.

The Princess: Amelia Summerville headlined and pleased mightily in topical songs and impersonations. Will Dillon also went well. Pewitt, the great head mystifier, and pleased.

At the Columbia: Dinkelspiel's Christmas toplined deservedly. This little comedy was true to life and well done by Bernard A. Reinold and co. The Neapolitans sang well. Flanagan and Edwards in On and Off revised scored as usual.

This week: Shubert, Joseph E. Howard in Goddess of Liberty; Garrick, Albert Chevalier in Daddy Dufard; Olympic, Francis Wilson in Bachelor's Baby; Century, Bright Eyes, with Cecil Lean and Florence Holbrook; American, A Winning Miss; Imperial, Imperial Stock co. in East Lynne; Havlin's, Barney Gilmore in Kelly from the Emerald Isle.

FRED L. DOYLE.

PITTSBURGH.

The Fascinating Widow, The Chocolate Soldier, and Other Attractions of the Week.

PITTSBURGH, Jan. 31.—The Nixon is offering this week The Fascinating Widow, with Julian Eltinge heading the company.

The Chocolate Soldier began a two weeks' engagement at the Alvin last night, and the advance sale is large.

The Man Between, with Vaughan Glaser, is at the Lyceum this week, and In Old Kentucky follows.

The Harry Davis Stock company, at the Duquesne, is seen in Resurrection this week.

The bill at the Gayety is The Ginger Girls, and the Dreamland company is at Harry Williams' Academy.

Nordica gave a concert at Carnegie Music Hall on last Thursday night.

ALBERT S. L. HEWES.

THE RECORD OF DEATHS.

Al. H. Tyrell, the comedian, died at the City Hospital, Jackson, Mich., Saturday morning, Jan. 14, from Bright's disease, aged 51 years. Mr. Tyrell was a black-face comedian and vaudeville entertainer. During the ten years he was in the business he had traveled in practically every vaudeville circuit in the United States, and for four years was with Vogel's Minstrels. He had been ill some time and in July canceled his dates in the West and returned to the home of his parents in Jackson. Mr. Tyrell's condition continued to grow worse, and about two weeks ago he went to the hospital for treatment. He was a member of the lodge of Elks and the Knights of Columbus, also the White Rats. He is survived by his parents. His funeral was held from St. Mary's Church Jan. 17.

Otis Bowers, formerly of the Beach and Bowers Minstrels, died in a sanitarium at Davenport, Ia., Jan. 11. The organization flourished for a number of years, but finally failed. After the death of Robert Beach Mr. Bowers entered vaudeville. His last engagement was in Dubuque, Ia., in 1910. At that time his effects were destroyed by fire in the theatre. He never returned to the stage after that. He leaves a wife and daughter living in Maquoketa, Ia. Burial was in Dubuque, Jan. 13.

Joseph W. Zimmerman, at one time treasurer of the Gayety Theatre and Duquesne Theatre, Pittsburgh, also one time business-manager of the Empire Theatre, Pittsburgh, and later manager of the Mildred Holland company, died in Pittsburgh Jan. 23. Death was due to pneumonia. He is survived by a widow, his parents, Mr. and Mrs. J. D. Zimmerman, and one brother, John H. Zimmerman, all of Pittsburgh.

Herbert Van Dusen, while traveling with the vaudeville attraction, Eleanor Otis and company, was killed in Zanesville, O., last week by the explosion of a gas stove in a hotel.

Annie Lynch, a chorus girl bearing the name Annie Humphrey in Miss Nobody from Starland and The Time, the Place and the Girl, killed herself by poisoning Jan. 19, in St. Louis.

Henry J. Martin, a member of the former Tammany Quartet, in vaudeville, died in New York Jan. 18. He dropped dead at the corner of Columbus Avenue and Sixty-seventh Street.

H. Everett Pitkin, manager for Mrs. Herbert L. Flint, died suddenly in Kankakee, Ill., Jan. 20. Death was due to kidney trouble.

Mrs. H. Noss, mother of the Musical Nosses, a vaudeville sextet, died at her home in New Brighton, Pa., Jan. 25, at the age of 70 years.

THREE LITTLE PLAYS.

Several new vaudeville plays were offered for the first time in New York Monday afternoon. At the Plaza Music Hall Charles Richman made his vaudeville debut in a one-act comedy, The Fire Escape, of which he is the author. The piece seemed to please the audience, and in fact was very amusing. Mabel Frenyear played the lead.

At the Colonial Theatre Emma Dunn was seen for the first time here in Baby, in which she played the role of a young woman.

A new sketch by Herbert Hall Winslow was presented at the Alhambra by Harry First and company, called The Strongest Link. The leading character is a Russian Jew whose wife has been killed in a massacre, and who has come to America, where, after fifteen years, he has become wealthy and married again. His wife and her mercenary brother take advantage of his wealth, but when he discovers that a ragged East Side waif is his daughter whom he believed killed in the massacre, he has her brought to his home. The wife and brother scheme to send her away, but he drives out the dishonest brother, his wife leaves him, and he installs his daughter in her place.

ROSE STAHL IN MAGGIE PEPPER

Rose Stahl made her first appearance Monday at New Haven in a new comedy drama by Charles Klein, named Maggie Pepper, playing the title-role. The piece is a department store story. The play will open in Chicago in March and will not be seen in New York until next Fall. Miss Stahl's company includes Frederick Truesdell, Grant Stewart, Grace Carlyle, Beverly Sitgreaves, Beatrice Prentice, and Lawrence Eddinger.

CUES.

Burglars blew the safe in the Dewey Theatre, Minneapolis, Sunday night and stole $1,000.

Circus owners, including Charles E. Ringling, Louis E. Cook, of the Wild West and Far East; H. H. Tammen, of the Sells-Floto company, and Edmund Arlington, of the Miller Brothers' 101 Ranch Show, have organized against the billboard monopoly and have blacklisted all cities where a high license fee is exacted.

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PHILADELPHIA

BOSTON'S THEATRE EVENTS

Mrs. Fiske's Fine Opening in Becky Sharp—Crane in His New Play—From Jack and the Bean Stalk to Hamlet—The New Liebler Theatre.

(Special to The Mirror.)

BOSTON, Jan. 31.—There is no question about what Bostonians considered the most important event at the theatres this week. The rise of the gathering at the Hollis settled the matter beyond any possible shadow of doubt. Mrs. Fiske has a large following here in Boston and the opening of one of her engagements is sure to be a notable social event, but there has been nothing like her return in Becky Sharp. The advance sale was quite the largest of any attraction that the Hollis has had for this season, and before the curtain rose the house was practically sold out for the entire week, which is the limit of the engagement here, a matter to be regretted, as the interest is so great. When Mrs. Fiske gave Becky Sharp here before it was pronounced one of her greatest personal successes, and that verdict was repeated upon her return this week. It is a study of Thackeray that is brilliant in its effectiveness, and is carried through with consummate delicacy. All the lights and shades of Becky are faithfully delineated, and contrast vividly with the other impersonations which Mrs. Fiske has given here. The production is an elaborate one, and the supporting company well compares with the one that Mrs. Fiske brought with her the first time that she played this dramatization of Vanity Fair in Boston.

Another dramatic event that caught the lovers of Americanism upon the stage was at the Park, where William H. Crane opened his engagement in U. S. Minister Bedloe. The amusing and the serious are well blended in his interpretation, and the comedy ranks as one of the best expositions of human nature that he has ever given.

John Craig certainly gave another proof of the versatility of his players at the Castle Square. For a month or so the stock company has been singing and dancing in Jack and the Beanstalk just as if there were nothing on earth but extravaganza, and now, suddenly, they are transported to Hamlet. They give the tragedy with surprising power and Mr. Craig in the title-role repeats former successes in the character and does admirable work. Mary Young is a pleasing and winsome Ophelia, and all the players in the cast do consistently effective work. The mounting is especially elaborate, and contrasts well with more famous rivals.

As in some of the previous weeks of the season, the Back Bay Opera House has its best offerings late. Rigoletto proved all right to open with, but the things that the stockholders were waiting for was the coming of Mary Garden for a single performance of Faust 3, and the presentation of Hansel and Gretel, with principals for the Metropolitan, at the matinee the next day.

This is the last week of The Maestro's Masterpiece at the Boston, where the Hammerstein production has been more successful musically than dramatically. The production suggests The Climax, but there are many more musical selections interpolated.

The Dollar Princess continues to draw large audiences at the Colonial.

That other royalty, The Balkan Princess, is also doing well at the Shubert, but the booking was such that it could not stay here longer than the present week.

Mr. and Mrs. George H. Plebbe are receiving congratulations on the birth of a daughter last week. The mother was Beulah Marie Dix, the dramatist, before marriage, and she has named her little daughter Evelyn Greenleaf in loving memory of Mrs. Evelyn Greenleaf Sutherland, who collaborated with her upon The Road to Yesterday, The Breed of the Treshers and other plays.

Donald Meek has resigned from the stock company at the Castle Square and is organizing a stock company, to be headed by himself and to bear his name, opening at Lowell the last of the week. He did not play in the closing nights of Jack and the Beanstalk.

Work has been started upon the new Liebler Theatre, which is to face on Eliot Street when completed. There was no display about the operations, and passersby had no idea that the excavations were in process at the rear of the stable property, which extends to Van Rensselaer Place, where the stage doors of the Colonial and Majestic are located. The name of that place will have to be changed to Chorus Girl Avenue when the Liebler is completed.

Constantino had another mishap at the Back Bay Opera House last week. This time it was an escape from being crushed by the horse in The Girl of the Golden West but he went through the performance all right, just as if the papers did not know a thing about it.

Robert Romaine, who was with the New Theatre company, has joined the forces at the Castle Square. He made his first appearance this week as Laertes in Hamlet.

B. F. Keith is in Miami, Florida, with a party of friends, and it was there that he received his congratulations from Boston on his birthday last week.

Maria Gay and her husband, Giovanni Zenatello, who have been singing a short engagement at the Back Bay Opera House, postponed their sailing for Europe that an extra performance of Carmen might be given.

Vira Stowe, the actress, is to be married to Walter Harper Marshall, of New York, and will retire from the stage. The announcement was made at a tea given by her mother, Mrs. Horace E. Stowe, of Newtonville, last week.

B. F. Keith's employees had their annual midnight frolic last week. First came an impromptu bill in the theatre for about 300 wives and friends after the regular audience had gone for the night, and then followed a parade and banquet.

Beatrice Ober, a chorus girl at the Back Bay Opera House, was seriously injured by the fall of a heavy pulley from the wings during the performance of Carmen. She was stunned and was taken in an automobile to the Cushing Hospital.

Kitty Bingham's little baby, born at the Hub, and bearing the name of the house as its middle name, received a go-cart last week from the house employees. Manager Joe Mack made the presentation.

Madame X is still testing the capacity of the Majestic at every performance.

The Rosary is in an extension of its engagement at the Globe, and it looks as if it might play out the season here. Edward E. Rose, the author, showed his quickness last week. He came to town, and within two minutes after arrival at the theatre was told that he would have to play the leading part. He did, and did it as admirably as he used to do when he was a member of the old stock company at the Museum.

Another place where it is still a case of being always sold out no matter what the weather may be is the Tremont. The Follies of 1910 is as popular as ever, with Bickel and Watson, Bert Williams, and Lillian Lorraine as the special features of the song cast of funmakers.

The Grand Opera House has an old favorite this week in At Cripple Creek, and the scenes of the Western mining district are well presented in popular melodramatic form. Next week, Uncle Tom's Cabin comes to town, with Little Eva's first appearance since the authorities were so keen in enforcing the Child Labor law. There is much interest in the result.

For the vaudeville bill at Keith's this week the list includes Christy Mathewson, Chief Myers and May Tully, Burke's Wild West, the Pianophiends, the Ahearn Troupe, May Hart! Dancers, Lucas and Fields, the Kemps, Woods and Woods Trio, and the daylight moving pictures.

Al. Reeves and His Beauty Show were being largely featured at the Gaiety this week, for this is the first appearance at this theatre.

JAY BENTON.

WASHINGTON.

A Judge Condemns Burlesque—Attractions of the Week—Excellent Business Recorded.

WASHINGTON, Jan. 31.—The theatrical week just closed was in every respect successful. The Girl in the Train, played at the National. The current bill is The Commuters. Next week, Sarah Bernhardt.

Henry W. Savage's splendid production of Rupert Hughes' laughable railway farce, Excuse Me, was presented to large audiences during the week at the Belasco, scoring a pronounced success. Douglas Fairbanks in The Cub, this week's attraction, had a large audience on the opening. Next week, Sothern and Marlowe in repertoire.

The engagement of Chauncey Olcott in his new play, Barry of Ballymore, by Rida Johnson Young, just closed at the Columbia Theatre, repeated former successes. George Evans and his Honey Boy Minstrels is this week's card at the Columbia, with a crowded opening.

The Academy of Music was nightly filled during the engagement of Hanlon's Superbs.

As the Sun Went Down, a Bret Harte story of Western life, admirably presented by Manager Arthur C. Alston, commences the week to a crowded house.

Judge William H. De Lacy, of the District of Columbia Juvenile Court, has gone on record in advocating the closing of all burlesque houses in this city, in a speech recently delivered at a meeting of the Committee of One Hundred of the Washington Curfew Club, claiming that the burlesque theatres are one of the chief sources of immorality among the boys of the city.

Chase's is always crowded. The very excellent bill for the week of Jan. 30 presented: The Yale College comedian, Harry Tighe, and his collegians in The Careless Sophomore; Paul Spadoni, the modern Samson; Edward Jolly, with Winifred Wild and diminutive Lex Neal, presents the musical farce, Mr. P. T. Barnum, Jr.; Pat Rooney and Marion Bent in the playlet, At the Newsstand; the Spanish Dollar troupe of acrobats; Van Hoven, the illusionist, and Butler Haviland and Alice Thornton, in the comedy, A Question of Policy.

The first anniversary of the Casino Theatre as a vaudeville house occurs this week, and Manager A. C. Mayer presents a fine bill to celebrate the event. George Primrose and his dancing boys are leaders. Others include Rutan and his song birds; Hurley, the music man; the Burtonis, premiere acrobats; Hoyt and McDonald, comedy sketch artists, and Bell and Mayo, neat song and dance.

The little daughter of Champ Clark, the minority leader of the House of Representatives, and most probably the next Speaker, has an important part in the forthcoming production of Jack the Giant Killer, a juvenile opera by Jessie L. Gaynor and Alice C. D. Riley, to be given at the Columbia Theatre Feb. 3-8 and 10 for the benefit of the Confederate Home.

For the week of Jan. 30 The Fads and Follies company is at the Gayety, presenting the comedian, Roger Imhof, in The Green Sod Club and The Doings of Dr. Louder. The Lyceum Theatre has as the attraction Barney Gerard's Follies of the Day in the musical comedy, The Garden of Girls, with music by Albert Von Tilzer. Gertrude Hayes, a big favorite, heads the co. Good business prevails at both houses.

A crowded house at the National Theatre Sunday night was charmed by the brilliant Wagnerian programme presented by the New York Symphony Orchestra, under Walter Damrosch.

JOHN T. WARDE.

BROOKLYN AMUSEMENTS.

Louise Carter and Harry Hicks Received Much Praise—Two New Theatres Planned.

In the Bishop's Carriage, with Louise Carter and Harry Hicks in the leading roles, was presented at the Gotham last week. Louise Carter, the new leading woman, was very satisfactory and won her way into the hearts of the audience. Harry Hicks, the new heavy man, was capital as Tom Dorgan and received his share of applause. Victor Browne was seen to good advantage as William Latimer, while James Kyrle MacCurdy lent the audience in roars of laughter as Edward Ramsay. This week, The Wife, which will bring out the full strength of the entire company.

The House Next Door was the offering of the Payton Stock company at the Lee Avenue last week. Lee Sterrett as Sir John Cotswold was excellent and scored a decided hit. Mr. Sterrett was compelled to answer several curtain calls at each performance. Joseph Girard as Sir Isaac Jacobson was splendidly cast and also received his share of applause. Louis Leon Hall as Cecil Cotswold, Charlotte Wade Daniels as Lady Cotswold, Ethel Milton as Mirlee Cotswold, Grace Fox as Lady Jacobson, Clifford Stork as Adrian Jacobson, Minna Phillips as Esther Jacobson, George Storrs Fisher, and Charles H. Greer did effective work in the other principal roles. This week, L'Aiglon, with Minna Phillips and Louis Leon Hall in the title-roles. Corse Payton, supported by Grace Fox and his famous vaudeville company, appeared at the Lee Avenue Theatre last Sunday in his new vaudeville offering, Lend Me Five Shillings, and scored a decided hit.

A Message from Mars was the week's offering at the Crescent Theatre. The performances were given in a most capable manner by the members of the Crescent Stock company and their efforts were appreciated by large audiences. The role of Horace Parker was well handled by George Allison, and Joseph Egerton's presentation of the part of the Martian Messenger was a clever bit of acting. Isadore Martin in the role of Minnie Templer, Horace's fiancee, exhibited her usual skill. Gertrude Rivers as Mrs. Clarence played the part well, and Emelie Melville in the role of Martha Parker was excentionally good. Arthur Buchanan in the role of the tramp was very clever, and Charles Schofield as the policeman was much appreciated. This week, The Girl of the Golden West, with Grayce Scott, the new leading woman, in the title-role. Miss Scott was leading woman for the past two seasons with the Albee Stock company in Providence. Clara Blandick, who succeeded Ida Adair as leading woman of the Crescent company two weeks ago, has been compelled to give up the work because of ill health.

Her First False Step was presented at Phillips' Lyceum last week and it was greeted by large and well pleased audiences. It was well staged and each character was artistically portrayed.

Manager Springer, urged by the success of similar big vaudeville bills offered in Manhattan and by his inability to procure suitable dramatic attractions, presented a mammoth vaudeville bill at his Grand Opera House, beginnig Thursday matinee, 22.

Seven Days delighted large audiences at Teller's Broadway Theatre last week, and in consequence of its great success it will hold the stage for another week.

Although he was but a recent visitor this side of the bridge, Douglas Fairbanks appeared last week at the Shubert Theatre in The Cub, and was received there with an enthusiasm that surpassed his reception downtown. This week, The Lottery Man.

The Girl in the Taxi was the attraction at the Montauk Theatre last week.

May Irwin in Getting a Polish at the Majestic.

One of the most enjoyable bills of the season was presented at the Orpheum Theatre last week, with Eva Tanguay as the headline feature.

The Amphion had a good vaudeville bill for its patrons last week and did a large business.

Headed by Montgomery and Moore, the bill at the Fulton Theatre last week was exceptionally strong. Dainty May Ward received a hearty welcome. The Lamb's Manikins provided twenty minutes of laughter, and Tom Gillen as Finnegan's Friend also scored a hit.

An exceeding fine bill was offered at the Greenpoint last week, headed by William H. Thompson in For Love's Sweet Sake.

The attractions at the burlesque houses last week were: Star, Behman Show; Gayety, Rice and Cady's Burlesque; Casino, Star Show Girls; Empire, World of Pleasure.

Ruth St. Denis will appear at the Academy of Music Feb. 4 in a series of new dances of ancient Egypt.

The upper section is soon to have two more playhouses, both under the same roof. They are to be built in De Kalb Avenue, between Broadway and Bushwick Avenue, by the Thomas A. Clark Company. According to present plans, one of the theatres will be devoted to the production of plays and the other to vaudeville. One will seat 1,500 and the other 1,000. Arrangements for the leasing of the house have not yet been made. The building is to cost about $60,000.

CHARLES J. RUPPAL.

From Super to Star

—heavy and hero, principals and chorus, the entire management and cast join in singing the praises of

FATIMA
TURKISH BLEND
CIGARETTES

The surprise of that unusual, delightful flavor, aroma and mildness awaits to bring you a smile of satisfaction. Try them once—you won't need a prompt to get more. Ten additional cigarettes instead of a gilded box.

20 for 15c

Get a handsome felt pennant (12 x 32) of your favorite college—a beautiful and appropriate decoration for dressing room or den. Given for 25 of the coupons contained in each package of Fatimas.

THE AMERICAN TOBACCO CO.

NEWARK.

Robert Hilliard Repeated Last Season's Success—The Lyceum Players Do Well.

Robert Hilliard reappeared at the Newark Jan. 23-28 in A Fool There Was with a co. of clever players. Mr. Hilliard repeated his last season's success. The Girl in the Taxi, with Carter De Haven, 30, then comes The Travelling Salesman.

Real melodrama, The House with the Green Shutters, was presented at the Columbia 23-28.

Rose Sydell's London Belles pleased large audiences at Waldmann's Opera House 23-28 and was considered the best burlesque co. that has visited Newark this season.

The Wine Guy co., with Edmund Hayes and Jim Daly, entertained the usual big crowds at the Empire 23-28.

The Lyceum Players, the stock co. recently organized by Manager Mumford at the Arcade, are meeting with great success. Joshua Simkins was presented the first half of the week and The Girl from the West the latter part. Both well received.

Frank Milton and co. were the headliners at Proctor's Theatre, presenting Twenty Minutes Layover at Alfalfa Junction; well received. J. Roy Barnes and Bessie Crawford repeated their last season's success. The Avon Comedy Four, Master Albert Hole, Lasky's Imperial Musicians, Willie Solar, Alice Rogers, and Carson and Willard made up a fine programme.

The Last Day at School proved a good number at the Court Theatre.

GEORGE S. APPLEGATE.

HOBOKEN.

The Corse Payton Stock Company Continues to Please—Coming Attractions.

The Corse Payton Stock co. presented Dorothy Vernon of Haddon Hall Jan. 23-28. Corse Payton, after a week's rest, returned to the co. The usual crowded houses. The Girl I Left Behind Me 30, then The Girl from the Golden West. Albert O. Warburg is out of the cast this week, but his stage direction deserves much praise.

NOBODY'S DAUGHTER.

The New Theatre announces that Monday evening, Feb. 13, it will present for the first time in America, Nobody's Daughter, a fresh and unusual play from the pen of George Paston. The play is now running in London.

Grace Elliston has been engaged for one of the principal roles. Others in the cast will include A. E. Anson, Frank Gilmore, E. M. Holland, William Raymond, Mrs. Harriet Otis Dellenbaugh, Helen Reimer, Olive Wyndham, and Pamela Gaythorne. The latter will make her first appearance with the New Theatre company in this piece.

NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam S. and Lee Shubert, Inc.

HIPPODROME
Entire Block, 6th Av., 43d-44th Sts. Evs. 8
Daily Matinees at 2. Best Seats $1.00
GIGANTIC ENTIRE NEW TRIPLE PRODUCTION
The International Cup
Ballet of Niagara
The Earthquake
12 CIRCUS ACTS

WILLIAM COLLIER'S **COMEDY** THEA., 41st St. (Just East, Broadway and 6th Ave. Tel. 5194 Bryant. Evgs., 8:15; Mats., Wed. and Sat., 2:20. Tues. Mat., $1.50
LEW FIELDS Presents
WILLIAM COLLIER
In a new Farce by Edgar Selwyn and William Collier, entitled
I'LL BE HANGED IF I DO

MAZIMOVA'S 39TH STREET THEATRE
39th St., near Broadway. Tel. 413 Bryant.
Evenings, 8:20. Matinees Wed. and Sat., 2:30
Wednesday Matinee, Best Seats, $1.50
2d YEAR IN NEW YORK
WM. A. BRADY (Ltd.) Announces
BABY MINE
By MARGARET MAYO

MACKETT Thea., 42d St., W. of B'way. Telephone, 44 Bryant. Evgs. 8:15; Matinees, Thursday and Saturday, 2:15. Thursday Matinee, best seats, $1.50.
WILLIAM A. BRADY (Ltd.)
Presents
OVER NIGHT
A Farcical Comedy
By PHILIP H. BARTHOLOMAE

LYRIC 42nd St., W. of B'way. Tel. 3216 Bryant. Evgs. 8:15. Mats. Wed. and Sat. 2:15. Wed. Mat. Best Seats $1.50
LIEBLER & CO.'S Production of
THE DEEP PURPLE
By Paul Armstrong and Wilson Mizner

WEST END 125th, W. of 8th Av., Tel. 3064 Morningside. Evgs. 8:15. Mats. Wed. & Sat., 2:15. Wed. Mat., $1. Messrs. SHUBERT announce
MAY IRWIN
IN
GETTING A POLISH
LEIBLER & CO., Managers.
WEEK OF FEB. 6 | Wm. A Brady (Ltd.) Offers **THE NIGGER**

MAXINE ELLIOTT'S THEATRE, 39th Street, bet. B'way and 6th Av. Tel. 4985 Bryant.
Evgs. 8:30. Matinees Wed. and Sat. 2:30.
Wed. Matinee, Best seats $1.50.
The Authors' Producing Company Announces
CHARLES KLEIN'S Greatest Play
THE GAMBLERS
with GEORGE NASH

BROADWAY Broadway and 41st St. Tel. 101 Bryant. Evenings 8.15
Beginning **Saturday Evg.** FEB. 4
LEW FIELDS
IN
THE HEN-PECKS
LEW FIELDS' NEW MUSICAL COMEDY PRODUCTION

CASINO Broadway and 39th Street. Tel. 3846 Murray Hill.
Evenings at 8. Only Mat., Saturday, 2:15
LIEBLER & COMPANY'S production of
A New Musical Comedy in Three Acts entitled
MARRIAGE A la CARTE
With Emmy Wehlen and Harry Conor

LEW FIELDS' **HERALD SQR.** B'way & 35th St. Tel. 2425 Murray Hill. Evenings 8:15
Matinees, Wednesday and Saturday, 2:15.
Wednesday Matinee, Best Seats $1.50.
DANIEL V. ARTHUR Presents
Grace Van Studdiford
In the New Opera Bouffe,
The Paradise of Mahomet

DALY'S B'dway and 30th. Evgs. 8:15 Mats. Wed. & Sat. 2:15 Wed. Mat Best Seats, $1.50. Tel., 5073 Madison Square.
WILLIAM
FAVERSHAM
IN A NOVEL COMEDY
THE FAUN
By Edward Knoblauch

MAJESTIC Broadway and 59th St. Tel. 3500 Columbus.
Evgs. 8:15; Mats. Wed. and Sat. 2:15.
10th YEAR
Wm. A. Brady's Special Production
Way Down East
By Lottie Blair Parker
Elaborated by Jos. R. Grismer
SPECIAL PRICES
25c. to $1.50. 1000 Seats at $1.00.
Wednesday Matinee, Best Seats, $1.00

WALLACK'S B'way & 30th St. Evgs. 8:20 Matinee Wed. & Sat. 2:15
Popular Wednesday Matinee, 50c. to $1.50
LIEBLER & CO.'S PRODUCTION OF
POMANDER WALK
A New Comedy by LOUIS N. PARKER.

THE NEW THEATRE
Central Park West, 62d-63d Sts. Tel. 6800 Col.
THIS WEEK
Mon. (Premier), also Tues., Wed., Thurs. and Sat. Evgs., 8:30; Sat. Mat., 2.
THE PIPER
by JOSEPHINE PRESTON PEABODY
Wednesday Mat., 2, and Friday Evg. at 8:15
FINAL PERFORMANCES OF
VANITY FAIR
With MARIE TEMPEST, Guest Artist.

NEW YORK THEATRES.

EMPIRE B'way, & 40th St., Evs. at 8:15. Mats. Wed. and Sat. 2:15
CHARLES FROHMAN, Manager
CHARLES FROHMAN PRESENTS
ETHEL BARRYMORE (ANNUAL ENGAGEMENT)
OPENING PLAY
TRELAWNY OF THE "WELLS"
A Comedy by A. W. Pinero

LYCEUM 45th St., nr. B'way. Evs. 8:15. Matinees Thurs. and Sat. 2:15.
DANIEL FROHMAN.....Manager
CHARLES FROHMAN presents
MISS
Billie Burke
in the New Comedy from the French of FONSON and WICHELER
SUZANNE

CRITERION B'way, 44th St. Evs. 8:15. Mats. Wed. and Sat. 2:15. Charles Frohman, Manager.
CHARLES FROHMAN presents
OTIS SKINNER
In HENRY LAVEDAN'S
SIRE
By the author of "THE DUEL."

KNICKERBOCKER Broadway and 38th Street.
AL HAYMAN & CO. - - Proprietors
Evenings at 8. Mats. Wed. and Sat. at 2.
CHARLES FROHMAN presents
MAUDE ADAMS
In Edmond Rostand's Play
CHANTECLER
Adapted by Louis N. Parker

HUDSON THEATRE, 44th St. near B'way Evenings at 8.15
Matinee, Wednesday and Saturday, at 2.15
HENRY B. HARRIS - - Manager
DAVID BELASCO presents
Blanche Bates
in a New Pastoral Romance
NOBODY'S WIDOW
By Avery Hopwood

GARRICK 35th St., near B'way. Evgs. 8:20. Mats. Wed. and Sat., 2:15. Charles Frohman, Manager.
HENRY B. HARRIS presents
EDMUND BREESE
As THE DEVIL in a Fantastic Romance
The Scarecrow
by Percy Mackaye.

GAIETY Theatre, B'way and 46th St. Evgs. at 8:15. Mats. Wed. & Sat., 2:15.
COHAN & HARRIS present
GEO. M. COHAN'S NEW COMEDY
GET RICH QUICK WALLINGFORD

NEW YORK THEATRE, B'way and 45th. Evgs. 8:10. Mats. Wed. & Sat. 2:15.
KLAW & ERLANGER Managers
MR. OSCAR HAMMERSTEIN Presents
MLLE. EMMA TRENTINI
In the New Comic Opera by Victor Herbert and Rida Johnson Young,
NAUGHTY MARIETTA
With ORVILLE HARROLD
Kate Elinore, Harry Cooper, Mme. Maria Duchene, Edward Martindale, and the Manhattan Opera House Chorus and Orchestra.

NEW AMSTERDAM THEATRE W. 42d St. Evenings, 8:15. Mats. Wed. and Sat.
The New French Musical Vaudeville
Madame Sherry
Lina Abarbanell, with Ralph C. Herz and others
Book by Otto Hauerbach.
Score by Karl Hoschna.
Staged by George W. Lederer.

LIBERTY THEATRE, 42d St., West of Broadway. Evgs. at 8:15.
Matinee Wednesday and Saturday at 2:15
KLAW & ERLANGER Managers
WERBA & LUESCHER present
THE BEWITCHING PRIMA DONNA
"EVERY SONG IS AN ENCORE." —Evg. World.
Seats on sale for Feb. & Mch.
CHRISTIE MACDONALD IN THE **SPRING MAID**
From the German of Wilhelm and Willner, by H. B. and R. B. Smith. Music by H. Reinhardt.

REPUBLIC THEATRE, W. 42d St., near Broadway. Evenings at 8:15
Matinees Wednesday and Saturday, 2:15.
DAVID BELASCO - - - Manager
5th MONTH Crowded Houses
Klaw & Erlanger present
REBECCA OF SUNNYBROOK FARM
By Kate Douglas Wiggin and Charlotte Thompson.
Founded on the famous Rebecca Books.
Rebecca is for old or young, rich or poor. It is not like any other play you have ever witnessed, but it is a class by itself and offers entertainment to everybody.

ASTOR Broadway and 45th St. Evgs., 8:15. Mats. Wed. and Sat., 2:15.
Wed. Mat., 50c. to $1.50.
WM. H. BRADY Presents
HOLBROOK BLINN
AND HIS COMPANY
In a vital new play of American life,
THE BOSS
By EDWARD SHELDON, author of "Salvation Nell" and "The Nigger."

BELASCO THEATRE, West 44th Street, near Broadway
Evenings 8:20. Regular Mats. Thurs. and Sat.
5th MONTH and still playing to capacity houses at every performance
DAVID BELASCO Presents
THE CONCERT
Herman Bahr's Comedy.
American Version by Leo Ditrichstein.

GOSSIP OF THE TOWN.

Henry B. Harris placed in rehearsal Jan. 30 Charles Nirdlinger's new play, Dolly Madison, in which Elsie Ferguson will star. The supporting company includes Orme Caldara, Robert Dempster, Lumsden Hare, Arthur Kline, Carl Hartberg, J. M. Byrnes, William L. Gibson, Harris L. Forbes, Maggie Fielding, Christine Blessing, Helen Macbeth, Frances Hemric, Georgette Passedoit, Beatrice Noyes, and Bernice Golden.

W. C. Walsh, one of the principals of the Katz-Phelan musical comedy company, was married Jan. 25 to Marcia Williams, of North Cambridge, Mass. The ceremony was performed in Middletown, Conn.

William A. Brady announces that Holbrook Blinn, who opened Monday night at the Astor in Edward Sheldon's The Boss, will have a new play next season from the pen of Brand Whitlock.

Louis Kelso, of The Honeymoon Trail, has been ill with laryngitis, but has recovered sufficiently to rejoin his company.

Cyril Chadwick left Marriage à la Carte last Saturday to succeed Lawrence D'Orsay in Trelawny of the Wells at the Empire Theatre.

Doris Hardy replaced the leading woman in Lend Me Five Shillings with Corse Payton at the Plaza Music Hall last week.

The Literary and Dramatic Union held a very successful entertainment at the studio of Irene Ackerman Wednesday evening, Jan. 25.

Eugene De Roode was granted a divorce from his wife, known professionally as Grace Walton, by Judge Van Nostrand, in San Francisco, Jan. 26.

Amusements Throughout the Country

SPECIAL TO CORRESPONDENTS.

As Feb. 13 (Monday) Lincoln's Birthday will be a legal holiday, it will be necessary to make ready the early forms of THE MIRROR *to be dated Feb. 15 in advance of the usual time, and correspondents are therefore required to forward their letters for that number at least 24 hours in advance. The occurrence of Washington's Birthday, the following week on Feb. 22 will also make necessary the forwarding of letters by correspondents for* THE MIRROR *of that date at least a day in advance.*

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum): Human Hearts Jan. 13, 14 pleased fair business. The Climax 19, Seven Days 20, 21. Frances Starr in The Easiest Way 23.——LYRIC (Gaston Neubrik): Paul Gilmore in The Bachelor 12; good co., to fair business. Madame Nazimova in Little Eyolf 13. A Doll's House 14, matinee. Comtesse Coquette 14; excellent cast; large business. The Girl from Rector's 28.

SELMA.—ACADEMY (William Wilby): Seven Days Jan. 18 to excellent house and performance. Just Out of College 31.

DEMOPOLIS.—BRASWELL (N. T. Braswell): The Lyman Twins Jan. 21 pleased a fair house. Just Out of College 30.

ARIZONA.

BISBEE.—ORPHEUM (L. J. Overlock): Polly of the Circus Jan. 20; excellent co.; good business; Ida St. Leon exceptionally good and well received.

ARKANSAS.

LITTLE ROCK.—KEMPNER (A. M. Ybanez): The Blue Mouse Jan. 19; business good. Just Out of College 20; business and performances good. The House of a Thousand Candles 21; performances good; fair business. Billy Clifford in The Man, the Girl and the Game 23. Madame Nazimova in Comtesse Coquette and Little Eyolf 28. Blanche Ring in The Yankee Girl 30.——CAPITAL (Fred Pennell): Her Fatal Marriage 16-18; performances good, to fair business. One Night In June 19-21; performances and business good. The Virginian 24. Madame Jarley Feb. 3 (home talent).

HOT SPRINGS.—AUDITORIUM (E. S. Brigham): Arizona Jan. 16; a good production and business. The Blue Mouse 18 delighted a good house. Just Out of College 19 pleased; fair business. House of a Thousand Candles 20 received fair patronage. Billy Clifford in The Man, the Girl and the Game 21; good co.; fair patronage. The Virginian 23; good co. and business. Nazimova 27.——NEW PRINCESS (J. Frank Head): Lillian Russell Feb. 3.——GRAND (Meek Mattas): W. H. Lewis Stock co. opens in repertoire 6.

PINE BLUFF.—ELKS (C. E. Philpot): Arizona Jan. 17; light business. Just Out of College 18; fair performance and business. The Man, the Girl and the Game 20 pleased large audience. The Virginian 25. Madame Nazimova 28. Blue Mouse 29.

TEXARKANA.—GRAND (Charles E. Sasseen, res. mgr.): Just Out of College Jan. 16; good business. Billy S. Clifford in The Man, the Game and the Girl 19; immense business. The Blue Mouse 30. Girl from Rector's Feb. 4. Merry Widow 8.

CALIFORNIA.

SAN FRANCISCO.

The Traveling Salesman, Billy, The White Sister, and The Inferior Sex.

The Traveling Salesman Jan. 16 at the Columbia, attracting a fair house. This engagement lasts for one week, and The Girl in the Taxi will be the bill 23.

The Alcazar did well with Billy and The White Sister crowded the house 16 with Miss Vaughn and Mr. Lytell in the leads. Next week Is Marriage a Failure?

The Princess opened matinee 15 with The Time, the Place and the Girl and entertained big houses and will so continue during its stay till 22. A Gentleman From Mississippi will hold the boards.

Maxine Elliott held a big audience at the Bayou 16. Next The Chocolate Soldier.

Tetrazzini will give a special request concert evening 21 at Dreamland Rink. The house will be taxed to its capacity again. This city has prepared a function for the prima donna as a token of appreciation of her kindness in giving the open air concert some weeks ago; 500 school children have been trained to sing at the affair 19, and in return Tetrazzini will sing a number of selections for the children. A gold engraved card, bespeaking the thanks of the citizens of San Francisco will be presented 19.

Kocian had a big concert matinee 15 and 19 will witness another such an attendance.

The Orpheum had a very expensive bill, but it paid, for the house was filled to overflowing at every matinee and evening performance. Alice Lloyd was the hit with Lew Sully imitating her. The Hantons were in the bill also, as well as Mr. Hearn and Bonita.

A. T. BARNETT.

LOS ANGELES.

The Fox, Presented for First Time, Found Favor—Third Week for The Campus.

The play much talked of Jan. 15-21 and one that is packing the Burbank nightly is Lee Arthur's new comedy drama in three acts entitled the Fox, produced under the personal direction of Oliver Morosco with a special Fox overture in four motives composed by Harry Girard. The play is a sensation and causing more interest than anything put on locally since The Dollar Mark. The story is based on The Sins of Our Financial Giants and Mr. Arthur has made the story in the country home of one Roger Delaney a railroad president who hasn't done the square thing by a certain number of his stockholders and who may be held to grave account by a certain set of documents in the possession of a young attorney who is in love with his daughter. Delaney is not at all taken with his prospective son-in-law and endeavors to break up the match, and when he is confronted by the evidence, ascribes it to a trick of the son-in-law in order to force him to recognize the engagement. Delaney employs a detective to visit his home, as a private secretary, for the avowed purpose of obtaining these documents at any cost from the young lover. Before taking a stroll with his fiancee the young attorney locks the documents in a certain safe in the house, wherein the jewels of his fiancee are kept. The detective hires an old safe breaker to rob the safe, but he is not quick enough as Delaney's father, who has for years been addicted to the use of liquor and who is not at all in favor with his son, Delaney, gets to the safe first and obtains the papers and the jewels. No one suspects the old man, but on the contrary places the blame on one of the household servants, who has disappeared. The finish of the story shows the old father up as a past crook, known as the Fox, who has committed many burglaries and has never been caught or suspected. He forces Delaney to place back in the treasury of the railroad company the funds he has taken from the stockholders and also makes him pledge his support to the son-in-law, thereby everything turns out happily. The co. follows: Willis Marks, Frederick Gilbert, David M. Hartford, Louise Royce, A. Byron Beasley, Marjorie Rambeau, David Landau, Charles Ruggles, Peter Lang, and Frank Camp.

In commenting on the different members of the cast it should be said that David M. Hartford makes a tremendous hit as Roger Delaney, with A. Byron Beasley playing the character of old man Peter Delaney better probably than anything he has yet attempted since his connection with the co. On the whole, the Fox should have a month's run at the Burbank and will unquestionably make a big hit if taken in the circuit.

The Majestic is drawing big houses nightly 15-21 to see Jefferson de Angelis in The Beauty Spot. This is the first appearance of Mr. De Angelis in this city and his reception has been most cordial. James T. Powers 22-28 in the big musical comedy Havana.

The Dollar Princess playing at the Mason 16-21 is meeting with much favor notwithstanding many counter attractions.

Walter DeLeon's new musical comedy The Campus has been attracting much attention at the Grand during the past two weeks. This, the third week, is finding packed houses, which means the stamp of approval on this new musical play. Ferris Hartman is so well pleased with the production that he contemplates starring Mr. DeLeon in his new composition the following season. Next week Fantana.

The Lottery Man at the Belasco 16-22 is played with unusual cleverness. Neither Mr. Stone nor Miss Gordon appear in the cast this week. Dick Vivian has the leading role of Jack, in which he makes a genuine hit. Miss Everhart fairly outdoes herself in her resourceful characterization of Lizzie: it is inimitable and brings forth many a scream. The Liars 23-29.

The advance sale of seats for the two concerts by Madame Tetrazzini on 24 and 27 is unusually heavy, insuring packed houses, at the Auditorium, for both concerts.

The Belasco Stock co. is to have a new house on Broadway between Seventh and Eighth Streets. This house will be constructed by William Garland, and the very latest in equipment is promised. It is said that the old Belasco Theatre will thereupon be the home of musical attractions, as will also be the case with the present Orpheum Theatre on Spring Street when the new Orpheum, which is being constructed on Broadway is finished.

Another new theatre will be added to the Clune Amusement co.'s circuit of motion picture houses. This house is located in Pasadena and will hold 1400 people. It will be known as a combination house, playing traveling attractions as well as nightly picture shows. It will be opened about the middle of Feb. and will be complete in every detail. The house will be under the management of J. C. Neilson, who for the past seventeen years has been closely connected with the Mason Opera House.

DON W. CARLTON.

OAKLAND.—MACDONOUGH (H. R. Campbell): Florence Roberts in The Nigger Jan. 16-18; fine production, to light attendance. A Gentleman from Mississippi 20, 21; well presented, to fair attendance. Maxine Elliott 25.——LIBERTY (H. W. Bishop): Bishop's Players presented Billy 16-23; one succession of screams; co. up to all requirements; attendance very large. The Servant in the House 23-28.——ITEM: George Friend, who for the past five years has been one of the most popular, as well as one of the most capable members of The Liberty Stock co., will sever his connection with the co. just as soon as his place can be filled. Mr. Friend intends to embark in the real estate business in this city.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton): Jefferson De Angelis in The Beauty Spot Jan. 17, 18 pleased large business. The Traveling Salesman, with Mark Smith, 14 delighted a large audience. A Gentleman from Mississippi 16. The Girl in the Taxi 18. Ole Olsen 19. The Dollar Princess 23. The Nigger 24.

COLORADO.

DENVER.

Adeline Dunlap Given a Hearty Reception—The Week's Record.

Adeline Dunlap, a former Denver girl, in the title-role of Madame X at the Auditorium Jan. 16-22 received a hearty reception and played to big business throughout the engagement. Miss Dunlap was supported by a very good co., including Howard Gould, Robert Ober, Vincent Sternroyd, Edwin Forsberg, Alexander Gaden, Stuart Beebe, James Cooper, L. J. Loring, Richard Mellish, Wardsworth Harris, Fred Sullivan, Adelaide Fitz Allen, Helene Lattrell, and Jane Carleton. The Midnight Sons 24-29.

Iris played to fair business at the Broadway 16-25. Countess Tharma de Swirsky will be the attraction 27, 28. The Arcadians 30-5.

Max Figman and Helene Lackaye in Mary Jane's Pa drew large crowds to the Tabor 15-21. The Girl in the Kimono 22-28. The Traveling Salesman 29-4.

The Stock co. at the Baker played in Gay Paree to good business 16-21. The co. is rapidly becoming popular. Runaway Girls 22-28.

Hibert Hubbard headed the list of attractions at the Orpheum 16-22, and The Seven Ringart Singers head the bill at the Majestic 21-27. Good bills and big business.

W. EARL ALKIRE.

GREELEY.—OPERA HOUSE (William Boomer): Isle of Spice Jan. 4; good business. Silver Threads 6 pleased good business. Max Figman in Mary Jane's Pa 13; excellent co.; S. R. O.; much better co. than when here last season. Grocers' Convention 17; S. R. O.; several vaudeville acts secured from Majestic and other theatres of Denver. Girls 24; excellent co., to capacity.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Pictures were well attended Jan. 15-21.——ITEM: The Wheeler Opera House has been purchased by E. M. Clayton. The present lessees will continue in charge.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons): Arthur Hammerstein presented here for the first time on any stage Jan. 19-21, Maestro's Masterpiece, by Edward Locke. It consists of a prologue and two acts. The members of the cast included Angelo Sorace, Ethel de Fre Houston, Maria Pampari, Samuel S. Schneider, Leonold Samoiff, Andrea Sarto, Count Enzo Rizzano, and Aileen Flaven. The stage setting of the studio scene was magnificent. Four large audiences at advanced prices were captivated by the charming ensemble and enthusiastically applauded at every opportunity and at the end of the performance loudly demanding the author, who appeared before the curtain, thanking them with assurance of his appreciation. Mischa Elman in artistic violin recital 24 was greeted by a good sized music-loving audience. Three large audiences were kept in a merry mood by the rapid fire fun of laughable complications of The Commuters 25-28. Marie Cahill in Judy Forgot 27. Yale Dramatic Play 28. Philharmonic 31. Henry W. Savage's Excuse Me 3. John Drew 3, 4.——ITEMS: At Poli's and the Hartford, packed houses continue the rule, with vaudeville and pictures as the magnet.—At the Scenic, the policy has been changed to pictures and illustrated songs to most gratifying business.—Helen Scholder, who was cast and rehearsed with Maestro's Masterpiece for the 'cellist part, balked at the last moment, refusing to the kissing scenes with her betrothed, placing the management in an embarrassing position, but fortunately they secured the services of Aileen Flaven, who with only one rehearsal went through the part without a hitch and made a most charming and attractive character of it. The programmes were all printed with Miss Scholder's name and she threatened suit for its appearance. The name of Miss Flaven was substituted after the first performance. Mrs. Arthur Hammerstein (nee Grace Weir) a native of this city and former church soloist, accompanied Mr. Hammerstein at the opening presentations.—J. H. Decker, formerly connected with the Proctor Opera House here, now with the main office of the Shubert forces, has gone to Bermuda for a brief respite from work.—Lew Dockstader writes that he is to publish his memoirs. Ought to make "mighty interestin' readin'."

A. DUMONT.

NEW HAVEN.—HYPERION (R. D. Eldridge, res. mgr.): Cyril Scott in The Lottery Man Jan. 27; greeted by a small house; thoroughly enjoyed and all members of the co. received fine applause. Sam Bernard in He Came from Milwaukee, matinee and night, 28. Excuse Me 30, 31.——GRAND OPERA HOUSE (M. T. Yack): The Commuters 22; good houses; excellent co., part of which was original cast. Rose Stahl in Maggie Pepper 25, 26. John Drew in Smith 1.

E. J. TODD.

MERIDEN.—POLI'S (Thomas Kirby): Bessie McCoy in The Echo Jan. 23 to a large and well pleased audience. Cyril Scott in The Lottery Man 26 to a well pleased audience. The Commuters 27 to good business; pleased. Beverly of Graustark 28. Walter Damrosch and the New York Symphony Orchestra in The Children of Bethlehem 30. Katzes and Phelan Musical co. 2-4.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): Motion pictures Jan. 22; good houses. The Echo, with Bessie McCoy, 24; had prosperous engagement.——KRENEY'S (P. S. McMahon): Motion pictures and vaudeville 22-28 to good returns.——ITEM: Owing to illness Annie Yeamans was out of the cast of The Echo. Her case was diagnosed as angoria pectoris. Her doctor permitted her to leave town 26.

WATERBURY.—POLI'S (Harry Parsons): Bessie McCoy in The Echo Jan. 19; large audience. Henry Ellsworth's Pictorial Reproduction of Oberammergau, Its People and Their Passion Play 21 to capacity. Cyril Scott and co. in The Lottery Man 23 pleased a good-sized audience. The Commuters 25. The Girl from Rector's 30. John Drew 31.

MIDDLETOWN.—MIDDLESEX (Henry Engel): The Katzes-Phalen Musical Comedy co. presented The Isle of Spice, The Shop Girl, Coming Through the Rye, and A Knight for a Day to eleven capacity audiences Jan. 23-28. John Drew 30.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Kenneth MacDougall in The Nester and The Girl of the Silver Gulch Jan. 21; small audience; failed to enthuse. Warnie Ward Stock co. 26-28. The Black Fox 1. Girl from Rector's 4.

NORWICH.—POLI'S (J. W. Rusk, res. mgr.): Paid in Full was the bill for the seventh week of the Poli Players, being splendidly acted Jan. 23 to large audiences. The co. gave a fine account of themselves. Next week, Lynwood.

DANBURY.—TAYLOR'S OPERA HOUSE (P. J. Martin): U. T. C. Jan. 19; fair; good house. Sidney Drew in Billy 23; good co.; fair business. Beverly of Graustark 27.

STAMFORD.—ALHAMBRA (John Rawlit): The Forbes Stock co. Jan. 23-28 presented In the Bishop's Carriage to good business. The Girl of the Golden West 30-4.

WINSTED.—OPERA HOUSE (Mills & Norton): Douglas Fairbanks in The Cub Jan. 17. Sidney Drew in Billy 24.

GEORGIA.

ATLANTA.—GRAND (Eugene L. Perry, res. mgr.): An appreciative audience greeted Viola Allen and excellent co. Jan. 13-14 in The White Sister. The Girl from Rector's was welcomed by a large and laughing audience 16, 17. John Mason in The Witching Hour presented by a capable cast, 18-21; fair business. The Firing Line, with Frank Peters and Hallie Shayne, 22-28. Virginia Harned in The Woman He Married 26-28.——ORPHEUM (Lawrence Curran, res. mgr.): Seven Days 16-18; excellent support. The Virginian, with Hardy Conner in title-role, 19-21; excellent co., to good business. The Tech Glee Club 21 to good business. Frazer Stary in The Smallest Way 22-28.——LYRIC (Henry L. De Give, res. mgr.): Miss Junction Arthur Co. Alice Gates 4-7. The Girl Went Down 9-14 to good business. Manager Peter's Sweetheart 16-21; fair co. and business. Ward and Vokes in The Trouble Makers 23-28.

AUGUSTA.—GRAND (Richard R. Tutt, mgr.): Barker Players Jan. 16-21; fair co. and business; presenting No Mother to Guide Her, and Thelma. The Speedthrift 23; fine co. and performance, to fair house. Vivian Blaine in The White Sister delighted S. R. O. 27. Brown 28. The Climax 31. Creatore and his Band 2.

ROME.—OPERA HOUSE (Joe Rosenthal): Paul Gilmore in The Bachelor 16; fine co. and business. The Girl from Rector's 17; co. and business. Manhattan Opera co. 18-21. Plays: La Mascot, Mikado (matinee), Chimes of Normandy; good co. and very good business. The Merry Widow 24.

MACON.—GRAND (D. S. Phillips): The Merry Widow Jan. 21, with excellent cast; fine business. The Witching Hour 23. The Firing Line 26. Virginia Harned in The Woman He Married 30.

ATHENS.—COLONIAL (A. J. Palmer, mgr.): The Firing Line Jan. 21; excellent co.; fair business. The Merry Widow 23; excellent performance to capacity of house; S. R. O. stage before curtain rose.

BAINBRIDGE.—GRAND (W. J. Brackin): J. A. Cooper's Minstrels Jan. 16; good co. and business.——GRAND (W. J. Brackin): The Climax 21; house good.

NEWNAN.—AUDITORIUM (C. L. Sidney): Motion pictures, with Cameraal, The Man of Mystery, Jan. 23, 24, to capacity business; pleased.

IDAHO.

BOISE CITY.—PINNEY (Walter Meadon, mgr.): Home dark week Jan. 16.——GRAND (Walter Trail 27, 28. Rose Lecter Assisting): The Polly of the Circus 3, 4. Kyrle Bellew 6, 7. The Climax 10, 11.——ORPHEUM (Pantages circuit, mgr.): Good productions. Crowding capacity crowds (since the Turner closed).——PEOPLE'S (Oake, Bibee and Lytle all doing fairly well. Business is since they put on vaudeville, playing to S. R. O. houses.——The New Rex still continues to capture big crowds.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatte): Grace Hayward Associate Players in stock Jan. 23-28 in Cameo Kirby played with more than usual verve; good business. In the Bishop's Carriage 30-4. Mary Hill as Annie Randall playing lead, admirably cast; support fine. Cameo Kirby delineated with insight and power by Charles W. Dingle, now playing his favorite Bunco picturesque Mississippi River and shark inimitable. Judge Pierpont of Mary Scott showed to perfection courtly gentleman of antebellum days. Chester Wallace realistic as impetuous Tom Randall. Dorothy Hayward's charming personality shone in her Ann Pierpont. Olive Kackley's Paulette natural and artistic. Walter Poulter as Anatole Veaudry polished and aristocratic. Rino Mourland as the General exquisite.——ITEMS: Grace Hayward saw her co. from the audience first time since coming to Oak Park.——At request of patrons, signed pledge of members may be had at Tuesday matinee.——Special theatre train run on Northwestern Railway from River Forest, Maywood, Melrose, Elmhurst and points West to accommodate Warrington patrons.——Olive Kackley entertained Lowell Club, of Oak Park, 19 with Italian Renaissance recital. Charmed large audience.——Manager Gatte instituted play contest for local writers during February.

BLOOMINGTON.—CHESTERTON OPERA HOUSE (Charles A. Takasy): Thurston, the magician, Jan. 18 pleased fair business. Taylor Russell in In Search of a Sinner 19 pleased light business. Cecil Lean and Florence Brooks in Bright Eyes 23. Madame Sherry 27. Lena Rivers 28. The Girl I Love 31. Honeymoon Trail 4.——MAJESTIC (C. W. Martin): My Cinderella Girl 19; good, to big business. James K. Hackett in A Knight for a Day 20 pleased good business. Defender of Cameron from fair, to good business. The Girl and the Outlaw 24 pleased good house. Du Wolf Hopper and Aborn Opera co. 1. The Wolf 4.——ITEM: The Girl I Love will rehearse here, and be premiered for its first performance.

HOTEL METROPOLE
DENVER, COLORADO
Absolutely fire-proof throughout. American and European. Located in same building with Broadway Theatre.
Headquarters for, and Special Rates to, Theatrical Profession

SPRINGFIELD.—MAJESTIC (C. H. Rumsey): My Cinderella Girl Jan. 15-18; good co. and big business. Thurston, the magician, 19-21; well received by large audience. Barney Gilmore in Kelley from the Emerald Isle 22-24; pleased a fine business. High School Class, 1911, in Richard Davis' The Dictator 25. The Defender of Cameron Dam 26, 27. Bright Eyes 28. Madame Sherry 29, 30.——CHATTERTON (C. Houck): Virginia Harned in The Woman He Married 16; splendid production, to crowded house. James K. Hackett in The King's Game 19 filled the house and well pleased. Mrs. Herbert Flints, hypnotist, 22-28; big business every night. Chocolate Soldier 29. Pavlowa and Mordkin 31.

QUINCY.—EMPIRE (W. L. Bushy): James K. Hackett in The King's Game Jan. 17 drew large and well-pleased audience. Walker Whiteside in The Melting Pot 18; excellent co., and satisfaction; crowded house. Stetson's U. T. C. 20; as usual played to capacity business. Blanche Walsh in The Other Woman 22 pleased large house; production and co. very good. De Wolf Hopper in The Matinee Idol 23; made big hit; excellent performance; crowded house. Two Men and a Girl 24. The Goddess of Liberty 25. The Cry Baby 29. The Chocolate Soldier 31.

DECATUR.—POWERS' GRAND (Thomas P. Moran): Raymond Hitchcock in The Man Who Owns Broadway Jan. 17; excellent co., to crowded and well-pleased house. Edward J. Morris in The Arcadians 21; two large houses; well pleased. Knights of Columbus 23 pleased well-filled house. The Defender of Cameron Dam 24. U. T. C. 25. Madame Sherry 26. Bright Eyes 27. The Sweetest Girl from Paris 31. Modern Woodmen Home Talent 1, 2. Kyrie Bellew 4. Aborn Opera co. 6. Iroquois Minstrels 9.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Robert Edeson in Where the Trail Divides Jan. 13; large business; extremely good. Mrs. Fiske in Becky Sharp 15; capacity business; pleased fine audience. The Commuters 14; fair business; co. good. Thurston, magician, 15-17; best performance of kind ever here. Lillian Russell in In Search of a Sinner 18. Louis Mann in The Cheater 19. Madame X 20, 21. The Defender of Cameron Dam 22. Bright Eyes 24. Granstark 25-27.

BELVIDERE.—DEETHICK'S OPERA HOUSE (Love and Dysart): House of a Thousand Candles Jan. 20; excellent co., to good house. Cuban Musical Comedy 25 canceled. Winninger Brothers' Stock co. 23-28, with The Four Millionaire, 23; good. to S. R. O. Sheridan Keene, Detective, 24. The Game 26. Men of the World 28. The Dutch Blockhead 27. Beauty of the Plains and The Girl of His Choice 28. Nancy 30. The Wolf 7. The Third Degree 8.

AURORA.—GRAND (Charles Lamb): The House of a Thousand Candles Jan. 19 (return) to fair business. Baby Mine 21 (return), matinee and night, to medium business; pleased. Port of Missing Men 22 canceled. The Little Damosel 22; good co. and business. Aborn Opera co. in Faust 27. Miss Nobody from Starland 29. Nancy 31. The Sweetest Girl in Paris.

TAYLORVILLE.—ELKS (Jerry Hogan): Taylor Stock co. Jan. 16-21 in A Woman's Revenge, The Gambler and the Girl, The Girl from the Mountains, The Shadow, The Man of Mystery, and The Man from Texas; fair co., to good business. Stetson's U. T. C. 26. The Natural Dunbars 27. The Girl of the Mountains 30. Billy the Kid 1.

ALTON.—TEMPLE (W. M. Sauvage): Madame X Jan. 18; capacity business. Walker Whiteside in The Melting Pot 19; S. R. O.; well pleased. De Wolf Hopper in The Matinee Idol 22; S. R. O.; well pleased; Hopper compelled to put "Casey at the Bat"; made home run as usual. Dudley Stock co. 23-28 canceled. Knights of Columbus Chorus 28. Lower Berth 15 30.

ELGIN.—STAR (Thielen and Prichett): Sherman Stock co. Jan. 23-28. First half: The Wages of Sin; last half: The Village Vagrant; large audiences. Bills week 31: first half: The Circus Girl; last half: My Friend from Arkansaw.——ITEM: This excellent co. will remain here permanently.

MATTOON.—MAJESTIC: Himmelein Stock Jan. 9-14; good business. Plays: Sweetest Girl in Dixie, Queen of the White Slaves, Arizona, Hello Bill, Charlotte Temple, Tracked Around the World, Lena Rivers 21; good business. Taylor Stock 23-28. Stetson's U. T. C. 30.

EAST ST. LOUIS.—NEW BROADWAY (Joe Walsh): Cattle King Stock Jan. 9-14; very good production; business good. Owen Moran and Sam T. Jack's co. 15; co. pleased; business fair. Deadwood Dick Stock 16-21. The Lady Buccaneers 22. Rector Girls 29.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster): Beverly of Graustark Jan. 11; good attraction; medium house. The Dreamers 12, 13; a musical comedy, written by Kidder, Gittner and Velock, local boys, and given for the benefit of the baseball association.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams): The House of a Thousand Candles Jan. 17; fair business and satisfaction. The Cinderella Girl Feb. 2; good attendance; pleased. J. K. Hackett 3. The Wolf 11.

MORRISON.—AUDITORIUM (A. R. Lewis): Nye Stock co. Jan. 19-21; poor co. and business. Plays: A Man's World, The Opera Singer, Younger Brothers. A Bachelor's Honeymoon 26.

CHAMPAIGN.—WALKER OPERA HOUSE (H. Kohl): Mrs. Fiske in Becky Sharp Jan. 16; excellent co., to a well-pleased house. The Arcadians 20; good co.; pleased a packed house. U. T. C. 24. Bright Eyes 26.

GALESBURG.—AUDITORIUM (F. B. Powelson): James K. Hackett in The King's Game Jan. 18 pleased fair house. Madame X 19 delighted S. R. O. Two Men and a Girl 27. The House of a Thousand Candles 28.

ROCK ISLAND.—ILLINOIS (R. H. Taylor): The Bavarians Jan. 22; good, to poor house. Aborn Grand Opera 29. Imperial Russian Dancers 30.

PITTSFIELD.—K. P. OPERA HOUSE (F. R. Field): Lower Berth 18 Jan. 31. The Mountain Girl 2.

INDIANA.

INDIANAPOLIS.

May Buckley Won the Hearts of Her Audience —Doings of the Week.

Good houses greeted Raymond Hitchcock in The Man Who Owns Broadway at English's Jan. 20, 21, and gave the star an enthusiastic welcome after an absence of two years. Flora Zabelle shared in the honors. A dark week followed 23-28. The Round Up will play a return engagement 30-4. A week of grand opera in English by the Aborn Opera co. is announced for 13-18.

The Little Damosel, with May Buckley and a splendid co. of English players, given for a single performance at the Shubert Murat 24, was cordially received by an appreciative audience of fair size. The press notices the following day were so flattering that had there been more performances large houses would undoubtedly have been in attendance. The charm and artistry of Miss Buckley won her a firm place in the hearts of those present. Marie Dressler in Tillie's Nightmare 26-28. Prince of Pilsen 2-4. Other attractions announced for the near future are James K. Hackett in The King's Game, Lulu Glaser in The Girl and the Kaiser, and The Merry Widow.

The engagement of Grace George in Sauce for the Goose at the Murat 31, 1 has been canceled, and she will go into Chicago for a run before coming here later in the season. The Chocolate Soldier, one of the best of the Murat season's offerings, which played to big business late in September, has been booked for a return in March.

Mordkin, Pavlowa and the Russian Ballet, under the direction of Ona B. Talbot, will return for a second performance at the Murat 26.

Charley's Aunt, with Irving Cummings as the Aunt, Louise Dunbar, Frank Thomas, Earl Metcalf, Eugene Moore, and other members of the Benton Players, was successfully produced at the majestic 23-28. Fifty Miles from Boston 30-4.

The Light Eternal, well staged and costumed and ably acted by Eugenie Blair and a fair supporting co., was the week's attraction at the Park 23-28. The Soul Kiss 30-1. McFadden's Flats 2-4.

Nothing ever seen in vaudeville here can quite equal the splendid and impressive acting of George Beban in the excellent one-act drama The Sign of the Rose, of which he is co-author with C. T. Dazey, which was applauded to the echo opening afternoon at Keith's Grand 23-28 by an audience of near capacity size. Oscar Loraine, a talented violinist; Chick Sayles in The Country School Entertainment, and Kenney, Nobody and Platt, especially their songs, were enthusiastically received. Miss A'Yoe, the Danish singer, sang and acted her songs in a pleasing and clever manner. Marie and Billy Hart in The Circus Girl, Aldro and Mitchell, and Ramsone made up an exceedingly strong and entertaining bill.

The Colonial offered Armond Melenett, Bell Boys' Quartette, Rogers and Bumstead, La Dare and Warner Trio, Pearce and Alward, and the Stellings.

David Bispham, the well-known actor singer, assisted by Berrick Von Norden, tenor, and several well-known Indianapolis singers, including Marian Miller, Zelda Seguin Wallace, Hortense Rauh, and Mrs. Carl Lieber, scored a big success with the one-act play Adelaide at the Murat 25. It was the third annual play given for the benefit of the Boys' Club, under the direction of Ona B. Talbot, and the audience was the largest that ever gathered for a Boys' Club play.

Beatrice Forbes-Robertson Hale, the English actress, addressed the Contemporary Club on "The Suffrage Movement in England" 19.

Carl McCullough, the talented young actor who made the biggest hit of the bill at the Colonial last week in his Footlight Impressions, is one of the best offerings of the season at this house.

Mrs. O. B. Jameson, assisted by her brother, Booth Tarkington, and his wife, gave a small tea afternoon 19 for Mr. and Mrs. H. B. Warner. The taxicab in which Mr. and Mrs. Warner were returning to the hotel after the tea met with an accident which gave the star and his wife a severe shaking up, but they escaped injury.

E. F. Albee, manager of the E. F. Keith Circuit of vaudeville theatres, and J. J. Murdock, closely associated in the management, were in town 18 on one of their inspection trips.

Julia Morton, who so ably supports George Beban in The Sign of the Rose at Keith's Grand this week, is pleasantly remembered as second woman in the stock co. which played a Spring and Summer engagement at the Park five years ago.

PEARL KIRKWOOD.

MARION.—INDIANA (O. G. Murray): Harry Bulger in The Flirting Princess Jan. 10; largest house of the season; Eulalie Jansen as the Princess was a prime favorite, and the comedy in the hands of Mr. Bulger was splendidly sustained. The Wolf 23; comfortably filled house; excellent presentation. As Hilda McTavish, Edytha Ketchum was charming. Monte Carlo Girls Burlesque 28. California Girls Burlesque 1. The Genius 3. The Man on the Box 4. Russell Players 6-11. Golden Girl 23.—GRAND (O. G. Murray): The Winifred St. Claire Stock co. 16-21; presented The Lost Trail, The Cutest Girl in Town, The Match Maker, The Show Girl, Alaska Lou, Lena Rivers, and Marching Through Georgia to large and delighted patronage. The Gladys George Stock co. 23-28; opened with Beyond Pardon to a packed house. National Stock co. 30-4. Rosar-Mason Stock 13-18.——ITEMS: Charles D. Hammond, of the Cata-Keith co., spent 22 with friends here.—Marie McNeil, the cornetist, was the guest of friends 18-21.—Mrs. C. H. Havens, of the Kokomo "Despatch," was the guest of Mr. and Mrs. Earl D. Sipe (Winifred St. Claire) 19 and saw The Flirting Princess.—Earl D. Sipe, manager of the Winifred St. Claire co., is a son of P. W. Sipe, of the Sipe Dog and Pony Shows.—Eulalie Jansen, who plays the Princess in The Flirting Princess, joined the co. here 19, after a week's illness in Chicago.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Lower Berth 18 satisfied good house Jan. 16. E. M. Newman gave the second illustrated lecture of his series 18 on "The Balkans and Roumania" to large house; fine views and good talk. Henry Woodruff in The Genius 24. Newman lecture on "Turkey" 25. Miss Nobody from Starland 28. The Fortune Hunter 30.——AUDITORIUM (Harry G. Sommers): The Soul Kiss 14 pleased good house. Helen Ware in The Deserters 21 delighted large house; capable co. Francis Wilson in The Bachelor's Baby 28. Stella Mayhew in The Jolly Bachelors 27.——INDIANA (Thomas Moss): Indiana Theatre Stock co. in Pawn Ticket No. 210 16-22. The Banker's Daughter 23-29; business good.

GOSHEN.—JEFFERSON (H. G. Sommers): Lower Berth 18 amused fair business 18; Cecil Summers has succeeded Arthur Deming in the part of the Pullman porter. Henry Woodruff in The Genius 25. The Man on the Box 28 canceled. Rogers' Band Concert 29. May Robson in The Widow Higgins 30. Ian Robertson in The Passing of the Third Floor Back 31. The Fortune Hunter, with Fred Niblo, 1. Sterling Stock co. 2-4. Peck's Bad Boy 6. The Cat and the Fiddle 10.——ITEM: Arrangements have been completed for independent attractions to book into the Jefferson, and The Passing of the Third Floor Back will be the first independent offering seen in this city since 1908.

LOGANSPORT.—THEATRE NELSON (Mayme L. Cox): Virginia Harned in The Woman He Married Jan. 19; a very capable cast. The California Burlesque 23 pleased a large male attendance; best of its kind seen here this season. The Moulin Rouge Girls 25 pleased a good house. The Port of Missing Men 28. Henry Woodruff in The Genius 30.——BROADWAY (Charles E. Scliegar): The Sterling Stock co. 23-28 in The Sins of Satan; very good attendance nightly. The Harvey Stock co. 30-4.

PRINCETON.—KIDD (Willis and Wilkerson): The Girl from Home Jan. 2; good house. Madame X 6; appreciated; good house. Beauty and the Banker 7; poor house. The Lion and the Mouse 13; fair house. California Girls 14 (return); fair house. The Blue Mouse 17; good house. The Jolly Widows 21; fair house. The Squaw Man 27.——ITEM: This has been a good season so far.

ANDERSON.—GRAND OPERA HOUSE (J. R. Hennings): Mrs. Fiske in Becky Sharp Jan. 17 delighted a well-filled house. Flirting Princess 18 pleased a well-filled house. Virginia Harned in The Woman He Married 20; excellent satisfaction, to good business. Peck's Bad Boy 21, matinee and night, to fair business; performance fair. Port of Missing Men 24; fair satisfaction, to good business.

CONNERSVILLE.—AUDITORIUM (F. E. Kehl): The MacClain Stock co. opened to capacity house Jan. 23-30 and are giving satisfaction; S. R. O. sign displayed early each evening. Bondy Nan, The Girl We Love, Carolina Folks, The Better Way, The Transgressor, Out of the Fold. Gladys George 31-5; canceled. McFadden's Flats 1. The Spendthrift 4. Man on the Box 20.

RICHMOND.—GENNETT (H. G. Sommers): Madame Sherry Jan. 24; excellent co.; pleased largest house of the season; S. R. O. Peck's Bad Boy 25; good co.; S. R. O.; matinee and night, Kyrie Bellew in Raffles 31. The Spendthrift 6. Brewster's Millions 7. Henry Woodruff in The Genius 8. James Hackett in The King's Game 9.

DUBUQUE.—GRAND (W. L. Bradley): Bright Eyes Jan. 19; a good house was disappointed in merits of performance. Blanche Walsh 27. A Bachelor's Honeymoon 29. Miss Nobody from Starland 31. Madame X 2. Fiske O'Hara 3. The Sweetest Girl in Paris 15. May Robson in Rejuvenation of Aunt Mary 22.

BLOOMINGTON.—HARRIS-GRAND (R. H. Harris): Strut and Fret Dramatic Club (local) Jan. 19 to capacity. The Commercial Traveler 20; fair business; poor performance. The City 25. The Lottery Man 30. The Cinderella Girl 2. The Great Divide 4. The Man on the Box 8. The Flints 13-18.

UNION CITY.—UNION GRAND (S. J. Fisher): Grahame Stock co. Jan. 16-21 in The Gambler and the Girl, The New West, The Girl from Delmonico's, Dr. Jekyll and Mr. Hyde, The Stepson, and The Poisoner; gave fair satisfaction, to fair business. The Rosary 23 gave excellent satisfaction, to big business. The MacLean Stock co. 30-4.

EVANSVILLE.—NEW MAJESTIC (Henry Meyers): My Cinderella Girl Jan. 23 pleased large houses, matinee and night. Virginia Harned 23 in The Woman He Married delighted good house. Kyrie Bellew 24 in Raffles; gave satisfaction, to well-filled house. Paul Gilmore 27 in The Bachelor. De Wolf Hopper 28 in A Matinee Idol.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhydt): The Girl and the Stampede Jan. 12-14 pleased large houses. The Wolf 18; business large. The Port of Missing Men 16. 17. Raymond Hitchcock 18. The Arcadians 19. The City 20, 21.

FRANKFORT.—BLINN (Langebrake and Hufford): Keith Stock co. Jan. 16-22; capacity business all week. Plays: An Actor's Romance, The War of Wealth, The Other Girl, The Golden Rule, It's Never Too Late to Mend, My Jim, The Wolf 25.

HUNTINGTON.—THEATRE (H. E. Rosebrough): The Wolf Jan. 20 to very good business; excellent co. Peck's Bad Boy 28. Keith Stock co. 30-4. Daniel Boone 11. May Laporte Stock co. 13-18. Spendthrift 24.

ANGOLA.—CROXTON OPERA HOUSE (Charles Elva): The Fisher Stock co. failed to appear. Bartilotti Concert co. Jan. 30. Man on the Box 31. Newel Dewit Billis (lecture) 8. Govino E. W. Hoch (lecture) 18.

WABASH.—EAGLES' THEATRE (H. S. Logan): Peck's Bad Boy 11 pleased crowded house. The Rosary 14, matinee and evening; excellent performances, to good business. The Wolf 19. Port of Missing Men 1.

MICHIGAN CITY.—OPERA HOUSE (Otto Dunkel): The F and R. Vaudeville co. 13-15 to poor business. The Flirting Princess 16; good house and pleased. Father and the Boys 20.

LA PORTE.—HALL'S (Wilbur J. Hall): Henry Woodruff in The Genius Jan. 23 pleased; capacity house. Graustark 30. McLane Stock co. 20-25.

VINCENNES.—OPERA HOUSE (W. W. Willis): De Wolf Hopper in The Matinee Idol 27. The Squaw Man 28. The Wolf 30. The Flirting Princess Feb. 4.

ALBION.—OPERA HOUSE (Anthony C. Kimmell): Newlyweds 18; very good, to fair business.

NOBLESVILLE.—GRAND (L. Wild): The Rosary 15.

IOWA.

DES MOINES.

Grand Opera, Musical Comedy, and Russian Dances Among the Week's Attractions.

One Aborn opera co. closed its engagement 22 at Fosters Opera House, but another Aborn co. began a three day stay at the Auditorium 24. The first grand opera singers scored a tremendous hit and the popularity followed into the first of the succeeding week.

The college boys held the center of the stage 27, when an intercollegiate glee club contest was held at Fosters Opera House between the musical organizations representing the University of Iowa, Ames, and Grinnell colleges. Because of the large number of alumni in this city the performance was well attended. Cash prizes were awarded by the Press club and the Greater Des Moines committee, a booster organization in this city, gave a handsome piece of bronze statuary, costing $100, as a trophy to the winner. Dean Frank Nagel of the Highland park Conservatory of Music, Dean Holmes Cowper of Drake University, and Mrs. James G. Davis, president of the Fortnightly and Music club were the judges.

One of the notable offerings of the season was the presentation of Madame X. Alexandre Bisson's famous drama at the Auditorium Friday and Saturday. Mabel Montgomery filled the emotional role of the unfortunate wife.

Paid in Full and School Days filled up the week at the Grand Opera House in the order named, and good crowds responded the entire seven days. It was the first appearance of Eugene Walter's play in this city at popular prices.

The Princess stock co. preached a strong sermon against deceit by producing The Truth. It was the first Fitch play to be produced at the Princess and also marked the initial appearance of The Truth in this city.

The Imperial Russian dancers furnished the headline act at the Orpheum Theatre. John Higgins, "the world's champion jumper," was the feature act at the Majestic Theatre during the week.

Lewis Worthington Smith, well known as a local critic and playwright, has recently been elected to the Author's club of London, England. This is an honor which is accorded to few Americans.

H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The Two Orphans Jan. 31.——ITEMS: G. B. Ohle, who has managed the Lyric Theatre in this city the past year, has sold out to Edward Chamberless, of Dexter, Ia., who takes possession Feb. 1. Mr. Ohle will engage in the moving picture business in the South.—William Englert, of Iowa City, has purchased a site for $12,000 and will erect a new vaudeville theatre thereon to cost $25,000. Mr. Englert is now manager of the Bijou of that city.—Owners of the Clinton Theatre at Clinton, Ia., have filed a petition in the district court asking that an injunction be granted restraining Chamberlain, Cort and Kindt, lessees of the theatre, from converting the house into a moving picture house.—While filling a vaudeville engagement at Des Moines, Ireno Romain was summoned to French Lick Springs, Ind., by a message, announcing the death of her mother.—The following is the roster of the Burton and Smith St. Elmo co. that is rehearsing at Center Point, Ia., and will tour the Middle West: Albert Lawrence, Joseph Toupitti, George Smith, Abe Solomon, Edith Ogden, Mrs. Harry Burton, Alice Miller, Miss Dean, Harry H. Leslie. Mr. Burton will go in advance of the co. and Mr. Smith will manage.—E. H. Jones, familiarly known in the Middle West as "Jonesy," is back in the advance work again after a year or more spent with a booking agency in the South. Mr. Jones is ahead of The Bachelor's Honeymoon.—The cos. playing the smaller towns of the State seem to be the ones that are getting the sure money this season and managers of this class of attractions unite in proclaiming business good.—The Girl in the Kimono laid off at Webster City several days rehearsing preparatory to going over the Coast time.

FRANK E. FOSTER.

WATERLOO.—SYNDICATE (A. J. Busby): Breckenridge Stock Jan. 16-21 to fair business; presented Nebraska, The Westerner in New York, The Gambler and the Girl, For Humanity's Sake, Down Where the Cotton Blossoms Grow, and Hearts of Tennessee. Goddess of Liberty 23 pleased big business; Joe Howard very well received and sang two selections from his new piece, which will be produced next season called Love and Politics. A Cowboy's Sweetheart 25. Baby Mine 30.——WATERLOO (A. J. Busby): Louis Mann in The Cheater 18 pleased good business; very fine attraction. Wrestling match 24. Sherman Stock begins an engagement 30.

THE CAPITAL STOCK OF THE PACKARD THEATRICAL EXCHANGE, INCORPORATED, LOCATED AT 1416 BROADWAY, NEW YORK, BY VIRTUE OF THE WILL OF MRS. BEAUMONT PACKARD, DECEASED, HAS BEEN BEQUEATHED TO HER SON, MR. C. H. PACKARD, AND MISS A. E. HUMBERT, HER ASSOCIATES, RESPECTIVELY TWO-THIRDS AND ONE-THIRD.

THE PACKARD THEATRICAL EXCHANGE HAS ENJOYED THE CONFIDENCE OF THE DISTINGUISHED THEATRICAL MANAGERS OF THE UNITED STATES, AND THAT HIGH STANDARD, EFFICIENT SERVICE MAINTAINED BY THE LATE MRS. BEAUMONT PACKARD WILL BE RIGIDLY UPHELD BY THE NEW CONTROL.

WE RESPECTFULLY SOLICIT THE ENJOYMENT OF THE CONTINUED PATRONAGE OF MANAGERS AND PLAYERS.

MARSHALLTOWN.—NEW ODEON (J. Rachford): On the Frontier Jan. 20; fair co. and house. A Cowboy's Girl, matinee and night, 21; two good houses witnessed a fair performance. Breckenridge Stock co. 22; good co., drew well. Aborn English Grand Opera co. 23, with Edith Helena and Domenico Russo and George Pickering in the leading roles, more than pleased a good audience. Breckenridge Stock co. (return) 26-29. Tiger Lilies 31. The Chocolate Soldier 2. Baby Mine 3 (return). Madame X 4.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier): The Messenger Boy, matinee and night, Jan. 21, pleased fair houses. The Beggar Prince Opera co., matinee and night, 22, in Said Pasha pleased full houses. The Aborn English Opera co. 24. Baby Mine 29. Madame X 31.—PEOPLES (V. Hugo): Trousdale Brothers Stock co. Three Weeks 23-29.

INDEPENDENCE.—GEDNEY OPERA HOUSE (Clyde H. Wilson): Girl in the Kimono 13 (return engagement in two weeks) to good business. Mock Sad Alli week of 30. Beggar Prince Feb. 6. Lion and the Mouse 10. Bohumir Kryl 15.

SPENCER.—OPERA HOUSE (F. Fiotle): The Candy Girl 11; poor house. Hilliard Wight co. 12 failed to appear. Oratorical Contest 20. Barriers Burned Away 25. Farmers' Institute 26-28.

ALGONA.—CALL OPERA HOUSE (Roscoe Call): Paid in Full Dec. 29 to good business; one of the most satisfactory performances this season. Candy Girl 13 canceled. Two Orphans Feb. 4. Lion and the Mouse 16.

WALLACE.—MASONIC TEMPLE (C. A. Keating): Max Figman Jan. 4 to good business and pleased very much. Three Twins 21; packed house; S. R. O.; very good attraction. Seven Days 31.

CLINTON.—THEATRE (C. E. Dizon): Breckenridge Stock co. 12-18; fair co., to light business. Aborn Grand Opera co. 25. Baby Mine 28.

OSKALOOSA.—MASONIC OPERA HOUSE (Busby Bros.): Madame X Jan. 26. Charles Breckinridge Stock co. 30-4. Baby Mine 7. Fifty-fourth Regiment Band 9.

FORT DODGE.—ARMORY THEATRE (William F. Dermer): Barriers Burned Away 10 to good business; co. gave splendid satisfaction. The Cowboy Girl 26. Madame X 4.

ANAMOSA.—GRAND (H. W. Lohrman): Girls of 1910; good house. Village Postmaster 21. Said Pasha 24. Tom Franklin Stock co. 30-4. The Lion and the Mouse 12.

PERRY.—OPERA HOUSE (A. W. Walton): Hans and Nix 9 to light business. Henderson Stock co. 16-21. Cowboy Sweetheart 24. The Lion and the Mouse 7 (return).

KANSAS.

TOPEKA.

Texas Guinan Made Friends Here—North Brothers' Stock Company Doing Well.

The Mid-Winter Exposition opened at the Auditorium Jan. 16 with a number of good industrial exhibits and a vaudeville performance. The attendance so far has been very large.

The Kissing Girl pleased a good house at the Grand 17. Texas Guinan was particularly pleasing in the stellar role, and was given good support by Louie Londeo, Harry Hermsen, Thomas Whitney, and Vinita Pitsbugh. The Newlyweds played to good houses 20, 21, and matinee, and the work of Master Earl Knapp and his brother, Mack Knapp, was well received. Montre Arboe closed with the co. at this city, and left for Lincoln, Neb., where she will join the Lyric Stock co. Frederick Warde 28. Russian Dancers 3. Walker Whiteside 4.

The North Brothers' Stock co., at the Majestic, gave an exceptionally good performance, playing Pudden'head Wilson 16-21. Sport North was unusually clever as Pudden'head, and Genevieve Russell handled the part of Roxy in her usual excellent manner.

At the Novelty Vaudeville Theatre Arnold's performing leopards was the featured act. George W. Day in blackface, the Elliotts in a musical turn, Marie Yuill and Bobby Boyd in a sketch completed the bill.

The North Brothers' Stock co. next week will present Ed. W. Howe's dramatization of his own book, The Story of a Country Town. Mr. Howe was formerly editor of the Atchison (Kan.) "Globe." This will be the first production of the play.

Jack F. Truitt, who has been conscientiously managing the Majestic Theatre for several years, is reported married to Lola Larned, of Crystal City, Tex., 18. Mr. Truitt is to be congratulated upon his choice, as Mrs. Truitt is a charming type of Southern beauty.

FRED H. WILSON.

PITTSBURG.—LA BELLE THEATRE (C. P. White): The Wolf Jan. 15 pleased a fair house. The Golden Girl 16 pleased a large house. Mildred 19; fair house. Beverly of Graustark 21 pleased two large houses. Polly of the Circus 22; two well pleased houses. Frederick Warde in Julius Caesar 23. The Newlyweds and Their Baby 26 (return). Walker Whiteside in The Melting Pot 28. St. Elmo 29.

LEAVENWORTH.—PEOPLE'S (Phil Alexander): A Winning Miss Jan. 22; twice, to good business; Max Bloom scored; balance of cast excellent. Wolford Stock co. 23-28; opening in Wife to Name Only to fine business.—ORPHEUM (M. B. Shamberg): Continues doing an excellent business.—ITEM: The C. W. Parker Amusement co. are preparing their different carnival cos. for Spring opening.

INDEPENDENCE.—BELDORF (Milburn Holmes): Boys of '61 Jan. 14; to fair house. The Golden Girl 18; simply delighted a large audience. Polly of the Circus 19; first-class performance to a fair house. The local "Hop" performance, The Inside Inn, 3. Paid in Full 17. Lyman Howe March 2. The Flirting Princess 6.

FORT SCOTT.—DAVIDSON (Harry C. Brach): Polly of the Circus Jan. 16; very fair house and good performance. Beverly of Graustark 19; small house. Paid in Full 7. The Traveling Salesman 22.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill): The Golden Girl Jan. 21, matinee and night; excellent co.; pleased fair houses. Polly of the Circus 23; fair co. and house.

PARSONS.—ELKS' (H. C. Burch): Adelaide Thurston in Miss Ananias Jan. 16; excellent satisfaction to splendid audience. The Wolf 20 thoroughly pleased fair house. The Newlyweds and Their Baby 24.

HOLTON.—PERKINS (F. W. Johnston): Royal Slave Jan. 16; fair business. A Winning Miss 19, with Max Bloom; full house and the hit of the season.

CONCORDIA.—BROWN GRAND (E. V. D. Brown): The Royal Slave Jan. 23; poor co.; fair house. Jones Brothers, moving pictures and vaudeville, 26-28. The Flirting Princess 17.

HUTCHINSON.—HOME (W. A. Lee): A Pair of Country Kids, matinee and night, Jan. 21; good co., to fair business. Polly of the Circus 22. Madame X 23.

OTTAWA.—ROHRBAUGH (F. C. Dobson): The Golden Girl Jan. 19; excellent performance, to a large and well pleased audience.

COLUMBUS.—M'GHIE'S (W. E. McGhie): The Wolf Jan. 19. Billy the Kid 26. Pair of Country Kids 28.

KENTUCKY.

PADUCAH.—KENTUCKY (Carney and Goodman): The Blue Mouse Jan. 20; good business. The Squaw Man 21; capable co. and adequate mountings delighted fine business. William Norris in My Cinderella Girl 28. Paul Gilmore 30. Smart Set 11. Merry Widow 14. James K. Hackett 15.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): Paul Gilmore Jan. 24.—ITEM: J. M. Robertson, who for many years has managed the theatre for the owners, has acquired a two years' lease on the property and will now be sole manager.

LEXINGTON.—OPERA HOUSE (Charles Scott): The Wolf Jan. 20; light business. Virginia Harned 24 in A Woman's Husband; fair business. Kyrle Bellew 25 in Raffles; best of satisfaction and good business.

MAYFIELD.—UNIQUE (T. L. McNutt): Yankee Doodle Stock co. Jan. 26-28.

LOUISIANA.

NEW ORLEANS.

Norman Hackett and a Good Company at the Dauphine—The Week's Record.

The City was the drawing card at the Dauphine Jan. 22-28. Norman Hackett is the principal in the cast and is given excellent support, consisting of Geoffrey Stein, M. H. Harriman, Edgar Lewis, Mario Majaroni, and Josephine Shepherd. The Blue Mouse 29-4.

The Rosary, presented by a fair co., was seen at the Crescent Theatre 22-28. Blossor Jennings, John Thorn, and Ida Boot Gordon are prominent and capable in the cast. Human Hearts 29-2.

Seven Days was the attraction at the Tulane 22-28. A co. of competent people presented this rollicking farce to satisfactory houses during the week. Herbert Portier, Winona Shannon, Susanna L. Westford, Grace Atwell, Mercelta Esmonde, Edmund Pollock, Garron Burby, all contribute to the success of the performance. Madame Sherry 28-4.

At the French Opera House Jules Laroile's Opera co. presented Herodiade matinee 22, Mam'selle Trompette at night 22, La Boheme 24, L'Attaque du Moulin 26, Thais 26, Les Huguenots 28, matinee.

The Greenwall Theatre, formerly the American Music Hall, and now under the management of Henry Greenwall, is offering a combination vaudeville and picture bill at popular prices. For week 22-28 the features were Josephine Le Roy, the World's Comedy Four, Dyke and Dyke, Beulah De Buse, and several high-class motion pictures.

The Lyric, under the Shubert management, is also in the field with vaudeville and pictures 22-28. Madeline Shone, Bisles and Connelly, Rose Meyers, Lucile Whitmore, and motion pictures make up an entertaining bill. George Barringer, assistant manager of this house, now becomes manager, succeeding Walter R. Brown, whose duties as manager of the Dauphine require his entire time and attention.

Josef Hofmann, pianist, gave a recital at the Athenaeum 25, which was well attended by what is best socially in the city.

At the St. Charles Orpheum 23-29 the features were the Four Fords, Ida O'Day, Bowers, Walters and Crooker, Stepp, Mehlinger and King, Josie Heather, Work, Ower, Tony and Erna Ballot, and the kinodrome.

J. M. QUINTERO.

SHREVEPORT.—OPERA HOUSE (Ehrlich Brothers and Coleman): Graustark Jan. 14; good co., to good business. Just Out of College 15; good co., to well pleased audience. Blue Mouse 16, 17; excellent co., to S. R. O. Girl, the Man and the Game 18; good co., to fair business. Nazimova 20. The Rosary 21. Seven Days 24. Lillian Russell 26. The Girl from Rector's 5. The Merry Widow 6.

DONALDSVILLE.—GONDRON (William F. Nolan): The Sins of the Father 12; good co.; very satisfactory, to good house. The Fighting Parson 14 and Married in Haste 15 failed to appear. Japanese Honeymoon 16 pleased big house. Crain-Long-Craig co. 18 gave satisfaction to good house. Going Some 22. Classmates 25. Rosary 29.

LAFAYETTE.—JEFFERSON THEATRE (C. M. Parkerson): Just Out of College Jan. 12; good co., to good business. Sins of the Father 15; fair co., good business. Classmates 22; fair co., to good business. Three Weeks 23; fair co.; poor business. The Chinese Honeymoon 24. The City 28.

MAINE.

PORTLAND.—KEITH'S (James E. Moore): The stock co. presented Toll Gate Inn Jan. 23-28, and attracted good houses all week. Sidney Toler's role was that of the half-breed Indian, and he gave a very satisfactory characterisation of the part. Joseph Lawrence as the Spy was particularly good, while Lola Downin was a most attractive and charming Hester Pennington. Robert Hyman, Margaret Keller, Blanche Frederici, Louis Albion, Malcolm Fassett, and Dave Perkins all filled their roles with satisfaction.

LEWISTON.—EMPIRE (J. A. O'Brien): Sheehan English Grand Opera co. Jan. 20 was the best of its kind seen here in many seasons; principals and support excellent; delighted one of the largest houses of the season. Taylor Stock co. 23-28 began week with fair house; co. fair; plays: Pals, Other People's Money, At Fort Reno, The Blind Girl, The Yankee and the Thief, Out in Idaho, and Falsely Accused. The Climax and At the Old Cross Roads are later attractions.

BANGOR.—OPERA HOUSE (F. A. Owen): Sheehan Opera co. Jan. 21 in Il Trovatore; pleased a good audience. David and Clara Manis in sonata recital 23 to fair business. The Time, the Place and the Girl 24; highly pleased a large audience; co. and performance excellent. At the Old Cross Roads 16-18.

BRUNSWICK.—TOWN HALL (H. J. Given): The Cricket on the Hearth (local) Jan. 20; excellent production to a large and fashionable audience. Circle de Cremes Dramatic Club 30.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): Boys and Girls Jan. 13; good production. The Soul Kiss 17 pleased well filled house. The Climax 2.

MARYLAND.

BALTIMORE.

Sothern and Marlowe at the Auditorium—Grand Opera Season Opened Well

E. H. Sothern and Julia Marlowe began a notable engagement at the Auditorium to-night in a sumptuous production of Macbeth Jan. 30 before a crowded house, standing room being at a premium. Their repertoire for week will be Taming of the Shrew, Hamlet, Merchant of Venice, and Romeo and Juliet. They are great favorites in this city, and as the advance sale indicates, they will play to capacity business at every performance. Their productions are made on a most elaborate scale, and the co. is one of the largest they have ever carried. Next week, Blanche Ring in The Yankee Girl.

Frank Daniels and Sallie Fisher are seen in The Girl in the Train at the Academy, and received a rousing welcome from one of the largest houses of the season, despite the good counter attractions at the other theatres. Next week, first production of Hal Reid's new play, To Serve the Cross.

Joseph M. Gaites presented Hyams and McIntyre in their new musical comedy, The Girl of My Dreams, at Ford's, 30. The co. includes Harry Clark, Ed. Scanlon, George E. Trimble, Irving Brooks, Percival Aylmer, Anna Laughlin, Henrietta Lee, Nita Allen and others. Next week, Evans' Honey Boy Minstrels.

At the Maryland Theatre another excellent bill is presented this week, headed by Yorke and Adams and Belle Blanche, and is one of the strongest bills presented here this season.

The Boston Players are seen this week at the Savoy in An Old Sweetheart of Mine. Mr. Meade and Miss Mills still continue to head the co. The management announces that reservations can now be made for the rest of the season.

Beulah Poynter is the attraction this week at the Holliday Street Theatre in her latest production, The Little Girl that He Forgot, opening to big business. Her co. is above the average and quite large. Next week, When the Sun Goes Down.

The Queen of Bohemia is on view at the Gayety this week, and is one of the best cos. seen at the Gayety this season. Next week, The Golden Crook co.

At the Monumental Theatre, the attraction this week is The Merry Whirl, with The Follies of the Day to follow 7-14.

Baltimore's season of grand opera opened most brilliantly 26 at the Lyric, when the Chicago Grand Opera co. presented Aida with the following cast: Jeanne Korolewics, Nicola Zerola, Hector Dufranne, Eleanor De Cisneros, Nazzareno de Angelis. Every seat and available space of standing room was occupied, and there was a great deal of enthusiasm on all sides at the opening of Baltimore's second season of grand opera. It is safe to say that the present season, which will include ten performances, will be the most satisfactory one this city has ever enjoyed. The next work to be sung will be Offenbach's Contes d'Hoffman 3, with John McCormack, Alice Zeppilli, Marguerite Sylvia, Lillian Grenville, Tina Angelo, and Maurice Renaud.

Madame Schumann-Heink gave a delightful concert Tuesday afternoon, 24, at Ford's Opera House, to an audience which taxed the capacity of the theatre.

The Chocolate Soldier engagement at the Auditorium during the week just ended proved a record-breaking one in all respects, every seat and available bit of standing room being taken at every performance. It would have been much wiser for the management to have booked this attraction for a two weeks' engagement instead of one.

Walter Damrosch and his orchestra were heard at the Lyric 28. The programme was divided into two parts and consisted of Schubert's Unfinished Symphony and the grand opera production, "The Children of Bethlehem," with scenic accessories. The audience was quite large and enjoyed the concert thoroughly.

After several changes in the co., the Boston Players at the Savoy have evidently settled down for an indefinite period, and their work has been meeting with approval on all sides. It is to be hoped that the Savoy will at last enjoy a little prosperity, as it has a varied career during the present season, first with motion pictures, then vaudeville, but it looks from present indications that the stock co. has made good.

The first production of Halleck Reid's new play, To Serve the Cross, will take place on the stage of the Academy of Music 6, the engagement of The Aviator having been canceled. The co. will include Theodore Roberts, Orrin Johnson, Ralph Delmore, Bigelow Cooper, Helen Holmes, and Olive West.

Madame Sarah Bernhardt will be seen at the Academy of Music beginning 16 for four performances; her repertoire will include L'Aiglon, Camille, Jeanne d'Arc, and Madame X.

I. BARTON KREIS.

CUMBERLAND.—MARYLAND (William Cradec, res. mgr.): Gladstone and Talmage, Jackson and Marguerite, Frosoni, harpist; the Leach Trio, wire artists, with motion pictures Jan. 16-21 (except 18) drew the usual capacity houses and pleased. The Cambrain Glee Singers 18 pleased good business. The Great Rutan and His Song Birds, as headliners; J. R. McCann and co. in Uncle Charlie from Charleston, Claude West, Levering, Minnie Robinson, singer, and motion pictures 23-28 (except 25). Lyman H. Howe's pictures 25. Charles K. Champlin Stock co. to follow.

ANNAPOLIS.—COLONIAL (Fred W. Faltner): Howe's Pictures Jan. 28. Man of the Hour 1. Morning Glories 4. Charles K. Champlin Stock co. 13-18.

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MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): At the Old Cross Roads Jan. 19-21 (matinee 19-21), with Mary Downs as Parepa, who made a very pleasing impression and displayed much ability. Lelia Bennett and Florence Okerman were very good. James L. Edwards, Sam B. Ellson, W. R. Healy, T. F. Mulligan, Madeline Clark, and Vera Walton were the balance of a fair co.; well staged; attendance fair, to S. R. O. matinee 21. Cyril Scott in The Lottery Man 23, with popular Helen Lowell as Lizzie Roberts. One of the best comedies seen here this season; excellent cast; attendance fair. Cecele Montpelier in Kleber (local) 30. The Soul Kiss 31. Sam Bernard in He Came from Milwaukee 28. Beverly of Graustark 4.——SAVOY (Charles R. Cook, res. mgr.): The bill 23-28 featured Gus Hornbrook's Broncho Busters, with Frank Bridges, a local boy, in the co.; Roland Carter, Charles Church, and Edward Wright in Vacation Time; Walter Schrode, and Elizabeth Mulvey in A Theatrical Agency. Eldon and Clifton in His Awful Nightmare; pleased large attendance.——BIJOU (L. M. Boas): The Flying Wernts, Folger and Mack, James Wallbank, the Nessbitt Sisters, the Rustlers, and White Roses. Henry Young and co., That Kid, Lloyd and Gibson, and pictures to large attendance 19-24.——PREMIER (L. M. Boas): Bill 19-21: The Tremaines, Al. Bray, Harry Brothers, The Light in the Window, The Law and the Man, and An Affair of the Heart. Bill 23-25: L'Aiglon, Nelson and Nelson, Harry Ross, and a fine line of pictures pleased excellent attendance.——ITEMS: Harry S. Hadfield has joined W. A. Bradr's Over Night co. now playing at the Hackett Theatre, New York.—Gertrude Dion Magill and M. E. Ryan will close with the Thompson Woods Stock co., Brockton, Mass., 28.—Manager Irving Hamilton, of the Savoy Theatre, has been transferred to the Orpheum Theatre, Boston, as resident manager. Mr. Hamilton made many friends while here.—The funeral of Patrick H. Shea, for many years connected with the Academy stage, was held 17. A large delegation was present from the Theatrical Mechanics' Association, of New Bedford, and also from the local stage Employees' Union.—M. R. Sheedy and Charles E. Cook will again assume the management of the Savoy Theatre 30, when Sheedy's Vaudeville which was so popular in the past will be again offered. Great satisfaction is expressed that these two popular managers are again to be with us.—Manager Cook arrived in town 23, and at once took charge of the Savoy.—At the Savoy Theatre, night performance, 24, Peter A. Lee presented to Frank Bridges, on behalf of his many friends a costly gold watch and chain.—Colonel W. F. Mason has taken the management of the Pawtucket Polo Club. W. F. GEE.

PITTSFIELD.—COLONIAL (James P. Sullivan): Dockstader's Minstrels Jan. 17; S. R. O.; fine performance. Toymakers 21; very poor production. Myrkle-Harder co. 23-28; fine co. and plays; S. R. O. every night. Plays: His Last Dollar, Texas, Captain Clay of Missouri, Lost River, Pals, and One Girl in a Thousand.——ITEMS: Universal sympathy is expressed for Manager Sullivan on the death of his oldest brother, Tom, 22, this being the third death in the Sullivan family within a short time. Another one of the seven brothers, Benjamin, is seriously ill.—Mayor Kelton B. Miller, Pittsfield's Chief Executive, also owner and editor of the "Evening Eagle," the leading newspaper of Western Massachusetts; is entertaining Noodles Fagan, who is appearing this week at the Empire, on Tuesday night they both spoke before the Bicycle Club, on Thursday night, Mayor Miller arranged to have all the "Eagle" newsboys attend the performance at the Empire. Friday night 100 members of the Bicycle Club are to attend the Empire in honor of Mr. Fagan, and make him a present. On Saturday morning Mr. Fagan will speak before all the newsboys in the city.

BROCKTON.—CITY (W. B. Cross): Mrs. Sheridan-Walsh, Al. Libby, Mr. and Mrs. Griffin, Colonel Fred, the performing horse, and the moving pictures to large houses.——HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. in The Blue Mouse 23-28; opened to S. R. O.; the co. did good work and the play was well staged; Louise Langdon in the title-role; Marion Chester, Jack Chagnon, William B. Freeman, and Al. Warner deserve mention for good comedy work. Merely Mary Ann 30-4.——ITEMS: William H. Dimock and wife (Marion Chester) joined the Thompson-Woods co. 23, the former assuming the duties of stage director.—Gertrude Dion Magill and M. F. Ryan close with the co. 28.—Marie Horton, late leading lady with the Savoy Stock co. in Baltimore, has been engaged to play leading roles and will make her first appearance 30.

HAVERHILL.—ACADEMY (J. A. Sayer): Joseph Sheehan English Grand Opera co. Jan. 24, presented Il Trovatore to one of the largest houses of the season. Mr. Sheehan, Grace Nelson, and Elaine De Sellem receiving the bulk of applause. The work of Miss De Sellem deserves special mention. Father Matthew Society dramatics. All the Comforts of Home, 25; deserved all the praise the crowded house gave it. The Soul Kiss 28. Augusta Perry presents a varied repertoire for two weeks, 30-11. The Climax 13. Girl in the Taxi 18. Hoyt's Comedy co. 21, 22. Girl from Rector's 23. Time, the Place and the Girl 25. Santiago, by post-office employees, 27, 28.——ORPHEUM (L. A. Mayer): The Bill 23-25 was headed by A very clever dramatic sketch. The Master of Men, presented by Frederick Wright and co.; attendance big.

WORCESTER.—THEATRE (J. F. Burke): Cyril Scott in The Lottery Man Jan. 20, 21 to good business. Bessie McCoy in The Echo 25, 26; was a big hit, to good business. Sam Bernard 27. Marie Cahill 28.——FRANKLIN (J. F. Burke): Estelle Allen in East Lynne 16-21; good co. and business.——POLI'S (J. C. Criddle): One of the best bills of the season 23-28 Una Clayton and co. presenting His Local Color, was one of the best acts seen here. Millie Minnie Amato in The Blums of Paris also proved a hit.——ITEM: Manager J. F. Burke, who has just taken on the Franklin Theatre, will change the policy of the house and will present musical comedy until further notice.

LAWRENCE.—OPERA HOUSE (George W. Gallagher): The Soul Kiss Jan. 20; very good; large house. At the Old Cross Roads 26-28. Beverly of Graustark 30.——COLONIAL (John F. Adams): John B. Hymer and co., Six O'Connor Sisters, Carlin and Fox, Valerie Bergere Players, Artusa, Arthur Whitelaw, and Sebastian Merrill co. 23-28; good bill and business.——BROADWAY (Will H. Stevens): Savo, the Boy Samson, Friedlander and Clark, Basalerla, Green and Parker, Lemont's Bird Circus, and pictures 23-25; fine, to large houses.

NORTHAMPTON.—ACADEMY (B. L. Potter): Beverly Jan. 23; well presented, to good attendance. Henry Ellsworth's pictorial reproduction of Oberammergau 26, with matinee; interesting and well attended. Yale University Dramatics 27. Daniel Ryan in The Black Fox 28. Gladys Klark co. 30-1.——ITEM: John F. Webber, of David Warfield's co., spent Sunday with relatives here.

ATHOL.—ELLSWORTH OPERA HOUSE (A. Ellsworth): Gladys Klark co. Jan. 16-21; very good co. and business. Plays: The Parisian Princess, The Man of Mystery, Roanoke, Senator's Daughter, St. Elmo, Sealed Lips, My Dixie Girl. Yale Stock co. 30-1. The Bennett-Moulton co. 13-15.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman): The Soul Kiss 21; excellent co., large and well pleased audience. The Young Adams co. 23-28.

MICHIGAN.

DETROIT.

The Temple Celebrates Twenty-fifth Anniversary—William Crane Returns.

In commemoration of the twenty-fifth anniversary of the founding of the Temple Theatre (originally known as Wonderland) by E. W. ("Pop") Wiggins and James H. Moore, a special programme was arranged for the week of Jan. 23-29, and it has been many moons since such a well balanced vaudeville bill has been seen on the local stage. Maclyn Arbuckle, in The Welcher, monopolized the stellar honors, and the balance of the bill was made up of Stuart Barnes, Great Lorch Family, Willette Whitaker, Little Billy, Jere Grady and co., Cooper and Robinson, De Renzo and La Due and special Mooroscope pictures. Next week Lovenberg's Operatic Festival is announced as the piece de resistance.

At the Garrick 23-25 Marie Dressler in her laughing musical success, Tilly's Nightmare, drew crowded houses. On the same stage 26-28 Savage's all-star cast produced The Prince of Pilsen and capacity attendance was sufficient evidence that many were glad of an opportunity to renew memories of a few years past. George Arliss in Disraeli is noted for 30-1 and Lulu Glaser in The Earl and the Kaiser 2-4.

William H. Crane returned to the Detroit Opera House 23-25, after an absence of but a few weeks, offering this time George Ade's new comedy, U. S. Minister Bedloe. Both play and star were accorded a hearty reception. Robert Edeson in his own play, Where the Trail Divides, which treats again the familiar Indian problem of other days, played a successful engagement 26-28. Next week, Seven Days.

Cecil Spooner, with her intimate knowledge of those tricks that spell success on the stage, was seen at the Lyceum Theatre 22-28 in The Fortunes of Betty, the joint work of Miss Spooner and Charles E. Blaney. Next week, Eleanor Montell in At the Mercy of Tiberius.

Sam Howe and his Love Makers drew capacity attendance to the Gayety 22-28. The omission of the time-worn olio was appreciated by many. Next week, Robinson Crusoe Girls.

Harry L. Cooper was the capable comedian with Williams' Imperials at the Avenue Theatre 22-28. The bicycle act of the Baker Troupe was a notable feature of the olio. Next week, Pat White and his Gaiety Girls.

Through Death Valley will follow No Mother to Guide Her at the Lafayette Theatre 29-4.

The Great Bell Family, one of the leading musical organizations of Mexico, will head the bill at Miles Theatre 29-4. Secretary in importance on the same bill will be found William P. Burt and co. in In Cattleland.

In response to popular demand, Madame Fanny Reinhart and her Yiddish players will return to the Garrick Theatre Sunday evening, 29, for a single performance, and My Wife's Friend has been announced as the bill.

ELYP. A. MARGNI.

GRAND RAPIDS.—POWERS' (L. S. Billman): Pavlowa and Mordkin, for the second time this season, delighted an enthusiastic S. R. O. house Jan. 20. Lower Berth 13-21. Lyman Howe's pictures (returned) 22, 23. Robert Edeson in Where the Trail Divides pleased fair to good houses 24, 25. May Robson in The Rejuvenation of Aunt Mary 26. Miss Nobody from Starland 27. The Jolly Bachelors 28. The Fortune Hunter 2-4. Mischa Elman 8. The Arcadians March 3, 4.——MAJESTIC (George Spaeth): Fiske O'Hara in The Wearing of the Green drew very well 19-21, and pleased his audiences. The Wolf drew fairly well 22-25. William H. Turner in Father and the Boys 26-28. Brewster's Millions 29-4. Through Death Valley 5-8.——GARRICK: Garrick Stock co. in The Montana Limited 22-28.

LANSING.—GLADMER (F. J. Williams): Helen Ware in The Deserters 12 proved one of the best drawing and pleasing this season. County Sheriff 14; poor business. Squaw Man 19; good house. Lower Berth 13, 20; poor business. Father and the Boys 23; good co. to fair business; deserved packed house. Mrs. Fiske in Becky Sharp 24; delighted the largest house of the season playing S. R. O. Lyman Howe's pictures 25. Miss Nobody From Starland 26. Passing of the Third Floor Back 27. Robert Edson Feb. 2.

KALAMAZOO.—ACADEMY (B. A. Bush): Margaret Illington in The Encounter Jan. 19 drew fine audience. Prince of Pilsen 23 pleased capacity house. The Passing of the Third Floor Back 28.——FULLER (W. J. Donnelly): Helen Ware in The Deserters 19; well received. Mrs. Fiske in Becky Sharp 21 delighted large audience. Howe's Travel pictures 23; very fine. Father and the Boys 25 pleased fair-sized audience May Robson in The Rejuvenation of Aunt Mary to follow.

BATTLE CREEK.—POST (E. R. Smith): Helen Ware in The Deserters Jan. 18. Margaret Illington in The Encounter 20; good co. and fair business. Orpheum Stock co. in We Are King 22 pleased two good houses. Mrs. Fiske in Becky Sharp 23. William H. Turner in Father and the Boys 24; good co. and business. The Passing of the Third Floor Back, starring Ian Robertson, 26. Orpheum Stock co. 6-19.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Edw. Hume in Lower Berth 13, 19; did not please. The Man on the Box booked 25 closed 21. The Man of the Hour 26; did not fill time or cancel. This co. was under the direction of William Warmington. The Cat and the Fiddle 2. Are You an Elk? 9. The Shuberts' Concert 15. The Wolf 20. The Cow and the Moon 23, 24.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy): The Hyde Theatre Party opened a week's engagement Jan. 23 with The Man of Her Choice to a crowded house, giving very nice satisfaction. Ellen Terry 31. The Cat and the Fiddle 3. George Sidney 10.

HILLSDALE.—UNDERWOOD OPERA HOUSE (N. H. Widge): Man on the Box Jan. 19 pleased good house. Band concert and vaudeville (local) 21; delighted full house. Edward Doyle Stock co. 23-28; good co.; opened to S. R. O.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson): The Kermiss 19, 20; pleased capacity houses. St. Elmo 29.

JONESVILLE.—NEW THEATRE (N. H. Widge): Man on the Box 20; good co., fair house. Graustark 17.

MINNESOTA.

ST. PAUL.

The Fortune Hunter at the Metropolitan—Edith Speare in Polly of the Circus.

The Fortune Hunter, with Fred Niblo in the leading role, scored a great hit at the Metropolitan Jan. 22-28, and business was very good for the entire week. Seldom is such uniform excellence found in so large a cast. The Commuters 29-1. Blanche Walsh 2-4. The Arcadians 8-11. May Robson 12-18.

Dave Lewis in Don't Lie to Your Wife had light business at the Shubert 22-25. The initial performance of this "song comedy," written by Campbell B. Casad, with ideas infused by Charles Dickson, occurred 22, and tells of three men who, while their wives and sweethearts are away, have a gay time. The co. is a fairly competent one and included Marie Welter, Jane Babcock, Connelly Sisters, William A. Grew, Samuel Rose, Francis Kennedy, and Earl McDonald. A co. of German players, the Berchtesgadener Bauerntheater, came 26-28, with following repertoire: Dorfnfarrer 26, Wirts-Zenai von Aschau 27, Jaegerblutt, matinee, 28, and Herrgottschnitzer von Oberammergau, evening, 28.

Polly of the Circus, with Edith Speare, Raymond L. Bond, Jules Ferrar, and Leslie Newman in the cast, had a big week at the Grand 22-28. School Days 29-4. Fiske O'Hara 5-11.

The bill at the Orpheum 22-28 was an unusually attractive one. Hal Stephens' Famous Scenes from Famous Plays proved quite a pretentious offering, as special scenery is carried for every scene. Mr. Stephens was particularly good as Rip Van Winkle. Cressy and Dayne's old favorite, Town Tall To-night, went as well as ever. One of the strongest bills of the season.

Anna Eva Fay was the headliner at the Majestic 23-28.

The Tiger Lilies, with Matt Kennedy, was the Star attraction 22-28.

Madame Olga Samaroff, the pianist, was the soloist at the Symphony concert at the Auditorium 24. JOSEPH J. PFISTER.

GWATONNA.—METROPOLITAN (Charles Servatius): Call of the Wild Jan. 25. Real Life (Alfalfa Club comic opera) 31. Barriers Burned Away 4. Manhattan Stock co. 5. May Robson 10. The Rosary 21. Bohumir Kryl and band 22. The County Sheriff 25.——ITEM: City council voted not to pass ordinance forbidding Sunday theatrical performances but to await action by State Legislature, which is now considering House Bill No. 71.

WINONA.—OPERA HOUSE (O. F. Burlingame): Bright Eyes Jan. 17; to banner house of season; S. R. O. sign out at 7:30 p. m.; pleased. The Genius 19; to good business; fine co. Call of the Wild 20; pleased light house. Gertrude Elliott 26. Mountain Ash Male Chorus 28. The Commuters 28. Manhattan Stock co. 29.

ROCHESTER.—METROPOLITAN (J. E. Reid): The Call of the Wild Jan. 27. Tempest and Sunshine 31. Barriers Burned Away 3. The Commuters 8. A Cowboy Girl 11.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): Widow Perkins Jan 28. Barriers Burned Away 1. Miss Nobody from Starland 4, cancelled. The Rosary 16.

RED WING.—T. B. SHELDON MEMORIAL AUDITORIUM (W. A. Scott): Call of the Wild Jan. 23; excellent, to fair house. Blanche Walsh in The Other Woman 28.

ALBERT LEA.—BROADWAY (F. H. Mallery): Tempest and Sunshine 14; fair co. and business. Miss Nobody from Starland Feb. 2.

BRAINERD.—OPERA HOUSE (F. G. Hall): The Lion and the Mouse 16; fine performance, to fair business. Twelfth Night 19.

MISSISSIPPI.

JACKSON.—CENTURY (S. J. Coleman): The Climax Jan. 16 pleased good business. The City 17, 18; good co.; deserved better luck. Graustark 19 satisfied fair audience. Arizona 21; good. The Blue Mouse 26. Just Out of College 27. Madame Sherry 28. Seven Days 31. Merry Widow 1. Rosary 2. Girl from Rector's 6. Three Weeks 7. Adelaide Thurston 10. Paul Gilmore 11. The Nigger 14. Lew Dockstader 24.——ITEMS: Harris Manning, a local amateur, joined The City here, taking the part of John the Butler, with the hope of an important part later, as he is now understudy for it, changes in the co. being in progress.—The Arizona co. disbanded here.

GULFPORT.—THEATRE (Lew Rose): Human Hearts Jan. 17; good, to only fair business (third visit). The Lyman Twins 24. Cow and the Moon 26.——UNDER CANVAS: The Burrows and Leslie's co. 16-21 pleased good business in The Girl of Eagle Ranch, The Parisian Princess, Kentucky Counterfeiters, Jesse James, and Hearts of the Blue Ridge.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer): Kyrle Bellew Jan. 16 in Raffles; repeated great success of former appearance, to large audience. The Lyman Twins 18 pleased fair business. The Cow and the Moon 23. The Blue Mouse 24. Just Out of College 25. Madame Sherry 27.

GREENVILLE.—GRAND (W. Isenberg): The Climax Jan. 14, matinee and night; fair houses; fourth time here. Arizona 20. Human Hearts 21.——ITEM: The Elks are arranging a minstrel show for 31-1. Local artists, assisted by the Alcorn Brothers, of Clarksdale, who are very clever blackface comedians.

CLARKSDALE.—NEW CLARKSDALE THEATRE (F. G. Wingfield): The City Jan. 13; excellent performance; pleased full house. My Cinderella Girl 14 satisfied large house. Just Out of College 24.

MERIDIAN.—OPERA HOUSE (L. Rothenberg): The Climax Jan. 18 to very small house. The Lyman Twins 20, matinee and night, to fair business. Just Out of College 28.

BILOXI.—DUKATES (J. J. Corcoran): The Townsend Concert co. pleased fair business Jan. 18. Excellent licensed films more than satisfied fair business 15-21.

COLUMBUS.—THEATRE (James W. Newby): Lyman Twins Jan. 18. Human Hearts 20.

MISSOURI.

KANSAS CITY.

Frederick Warde at the Willis Wood—New Members for the Auditorium Stock.

Frederick Warde played a half week engagement at the Willis Wood 19-21. Julius Caesar was the opening bill and both star and co. appeared to advantage, pleasing a good-sized audience.

The Arcadians played the week of 22-28 at the Willis Wood to excellent business, and the receptions accorded the various features was most enthusiastic. John Osborne handled the chief comedy role excellently, winning many laughs, while Ruth Thorp, Alice Russon and Moya Mannering all pleased immensely in their various musical numbers. Other principal parts were well cared for by Vernon Davidson, Marie Shields and Gilbert Childs. The Virginian 29-4. Madame Sherry 5-11.

The Shubert had The Kissing Girl 22-28, playing to the usual big business. Miss Guinan is well cast as Lina, her comedy work being clever, while her vocal numbers were the hits of the performance, winning numerous encores. Of the supporting cast Venita Fitzhugh, Thomas Whiffin, Harry Hermeen, Ida Fitzhugh and Margaret Kobus deserve mention for creditable performances. The production was attractively staged and costumed. The Bohemian Girl 29-4. The Chocolate Soldier 5-11.

The Grand had The Golden Girl 22-28 and the audiences in attendance seemed as well pleased with the offering as upon its first appearance, two seasons ago. Leona Watson headed a co. of merit in the presentation of the piece and was well received. Paid in Full 29-4.

The Auditorium Stock turned to melodrama for their bill 22-28, and chose the ever acceptable Monte Cristo. To begin with the play was sumptiously staged, while the acting of the various members of the co. was all done with rare discrimination. Carl Anthony appeared in the name part and his artistic portrayal is deserving of the highest praise. Maude Truax, a new member of the co., played Mercedes splendidly, while Tom Moore, Maude Atkinson and George D. McQuarrie were also well received. The Play Without a Name 29-4.

The Girl and the Stampede was the Gillies attraction 22-28, opening to two big Sunday audiences. The author, Victor Lambert, played the leading role to general satisfaction, while Grace Lambert, Henry Oleson, Mike Flynn and Myrtle Hebard appeared to advantage. The Smart Set 29-4.

The Suspect, a sketch of the third degree type, was the Orpheum headliner 22-28, being admirably presented by Walter D. Greene and co.

The Jolly Girls held forth at the Century 22-28, playing to a very satisfactory week's business. New Century Girls 29-4.

The Gayety had Harry Hastings' Show 22-28, playing to good business. Viola Sheldon and George Armstrong were featured in a bill of merit. Girls from Happyland 29-4.

The Empress had another big winner 22-28 with Leon Morris and his Wrestling Pussies, Staley and Birbeck, Manuel Romain and co., Sadie Sherman, the Avelion Troupe, Haverly and Wells, Mann and Franks, and Doyle and Fields. Business big.

Several changes have been made lately in the Auditorium Stock co., new members being added and old ones leaving. Harriet Drake, leading woman, will leave 28, being succeeded by Maude Truax. George D. McQuarrie is another new member in the current week's cast, while next week will see two additional new faces in Fay Baker, who comes from the Arrive Stock of Indianapolis, and Anita Sutherland, who will play ingenue roles.

Walter D. Greene, playing here at the Orpheum this week, is well known to Kansas City theatregoers through his former association with the Woodward Stock several years ago.

D. KERDY CAMPBELL.

ST. JOSEPH.—SHUBERT-TOOTLE (Harry C. Fitzgerald): Yiddish Opera co. Jan. 15, 16 pleased light business. The Golden Girl 20; well received by good business. Bailey and Austin in Two Men and a Girl 22, 23. The Bohemian Girl 26-28.——LYCEUM (C. U. Fuller): A Winning Miss 15-18; satisfactory production and business. The Jolly Girls Extravaganza 19-21 pleased good business. School Days 22-25. New Century Girls 26-28.——AUDITORIUM: The Passion Play 27-30.——BIJOU: Bijou Stock co. with Taylor Bennett, opens 29 with At Cozy Corners, The Girl from Laramie 26-28.

COLUMBIA.—THEATRE (R. H. Hall): J. Doug. Morgan Stock co. in repertoire Jan. 9-14; fair co. and good business. Beverly 16; light house. Walker Whiteside in The Melting Pot 21; very good, to S. R. O. A Winning Miss 28.

HANNIBAL.—PARK (J. B. Price): James K. Hackett in The King's Game Jan. 16; good co. and business. Lillian Russell in In Search of a Sinner 20; excellent co.; good house. Elks' Minstrels 17.

DE SOTO.—JEFFERSON (Leon Herrick):

M. S. STEINS · MAKE UP ABSOLUTELY GUARANTEED.

NEW YORK CITY

Send for List of Selling Agents

A Pair of Pinks Jan. 20; fair co. and business. Parsons Band 23 pleased to large house. Howe's pictures 25. Tempest and Sunshine 28.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (Jesse Reynolds): Across the Great Divide Jan. 16; fair business. Blue Mouse 23. Missouri Military Band 24. St. Elmo 6. Flower of the Ranch 18. Classmates 25.

SOMERLY.—HALLORAN'S (P. Halloran): Flirting Princess 7. Harrison Stock co. 13-15. Paid in Full Jan. 28. Pair of Country Kids 4.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung): The Rosary Jan. 16, 17; good, to good houses. The Goddess of Liberty 18; excellent co. and house. The Kissing Girl 20, 21; very good co., to light houses. Y. M. C. A. course 26. The Golden Girl 2. The Dollar Princess 6. The Melting Pot 8.—LYRIC (L. M. Garman): By Right of Sword 16-21 pleased good houses. The Blue Mouse 23-25.—ORPHEUM (H. E. Billings): Good attractions and houses.

KEARNEY.—OPERA HOUSE (R. D. Garrison): The Booster Minstrels (local) Jan. 20 pleasing to filled house. The Rosary 23.—ITEM: Former Manager Saup will soon leave for the Pacific Coast, where he will probably purchase a house, either vaudeville or stock and manage same.

NORFOLK.—AUDITORIUM (M. W. Jencks): Barriers Burned Away Jan. 17 to small house. The Goddess of Liberty 20; capacity. An Aristocratic Tramp 21 to medium business. The Girl That's All the Candy 26.

M'COOK.—TEMPLE (McConnell and Pennell): The Rosary Jan. 21 pleased a large audience.

NEW JERSEY.

JERSEY CITY.

Della Clark as an Indian Maiden—Clever Work by the Spooner Stock.

Della Clark and co. came to the Majestic Jan. 23-25, to very good business and gave satisfaction in The White Squaw. Miss Clark as the Indian maiden does good work. Robert Hilliard in A Fool There Was 30-4. The Girl from Rector's 6-11.

Kate Claxton's version of The Two Orphans was well put on at the Orpheum 23-28 by the clever Spooner Stock co., and it drew immense houses. The good old play was handsomely mounted and costumed and admirably staged by Ed. Curtis. Mamselle 30-4.

Elmer Tenley and his Pennant Winners were at the Bon Ton 19-21 to fine business. The Passing Parade 23-25 to immense patronage and it proved to be very good. Yankee Doodle Girls 26-28. Miss New York, Jr., 30-1. The Ducklings 2-4.

William D. Waldron, treasurer of the Orpheum Theatre, became a member of the local F. M. A. Lodge 22. What they didn't do to poor Bill was a wonder. He took us medicine like a man, but he is looking for "hunk."

Richard M. Sweeney, who has been with the Spooners for a number of years, is the hustling advertising agent with them here at the Orpheum Theatre.

Manager Thomas W. Dinkins, of the Bon Ton Theatre, is doing Bermuda at present. During his absence Treasurer Ed. Cadigan is the boss.

The local Elks will have a beefsteak dinner for members and friends 31.

WALTER C. SMITH.

BURLINGTON.—AUDITORIUM (Charles M. Lansing): Vaudeville Jan. 19-24. Madame Sherry 25; advanced prices prevailed. The co. was as good as it was large, and their excellent work from the first to final curtain called forth enthusiastic applause, while curtain calls were numerous. Vaudeville and pictures drew good business 26 and 28.—ITEMS: Frances Robinson and the Frisco Comedy Four were in town 21.—The Third Degree booked for 7 has been canceled.—" Portics," a trained thoroughbred stallion, has been drawing big houses the past week at the Opera House, Mt. Holly, N. J.—John McGill, the owner of this intelligent animal, will shortly take out a Western co.—John Porter, father-in-law of Edward Super, who operates a vaudeville and picture house at Bristol, Pa., died at his home in this city, 16. Interment was made at Odd Fellows' Cemetery 18. J. WILL BURR.

PATERSON.—LYCEUM (F. J. Gilbert): Presented Edna Aug and a well balanced co. in The Chorus Lady. The efforts of the co., especially the star, were much enjoyed. East Lynne 30-1. Caught in Mid-Ocean 2-4. Man of the Hour 6-11.—OPERA HOUSE (John J. Goetchius): Pleased for the second week with The Girl of the Golden West and they will continue it for another week, 30-4. Clothes 6-11.—EMPIRE (A. M. Bruggemann): Offered his usual vaudeville bill, which was headed by Tom Terriss and co. in Scrooge. One of the best acted things seen in vaudeville for some time. Others: Georgalas and Brother, Ward and Culan, Harry Mayo, the Boys, and Steiner Trio.—MAJESTIC (W. H. Walsh): Drew well also with a fine bill, headed by Frank Keenan in Man to Man, the Diving Venus, and Big City Four.

ELIZABETH. — PROCTOR'S BIJOU DREAM (Fred Thomsen): P. H. Mohr, ventriloquist and lightning sketch artist; Kealey's toy shop and animal act; Budd and Wayne, Harry Crandall and co. in Fun in a Grocery Store; Gretchen Hartman, Albert Duo, Melvin and Bond, The Undertow, dramatic sketch; Louise Coleman and co., dramatic sketch, Jan. 23-25.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): The Sheehan English Grand Opera co. presented Il Trovatore to a large and representative audience Jan. 19; fine performance; numerous curtain calls. Vaudeville and pictures 23-28 (except 26, 27); opened to good business. Performers: Le Temple, illusionist; Wink and Davis, talking and yodeling; Bombay Deerfoot, Indian act; De Grace and Gordon, Italian street singers and musicians. Ott's Comedians 26, 27; opened to good business. The Girl from Rector's, booked for 31, canceled.

CLAREMONT.—OPERA HOUSE (H. T. Bates): The Old Homestead Jan. 17 pleased large audience. Vogel's Minstrels amused a medium-sized audience 18.—ITEM: After the entertainment the minstrels were given a reception by the local lodge of Elks.

DOVER.—CITY OPERA HOUSE (Corson and King): Bert Lamont in Boys and Girls Jan. 23, 24; drew fair business. Sweet Lavender 3 (local).

BERLIN.—ALBERT (Albert Croteau): The Time, the Place and the Girl Jan. 16; fair, to good house. The Climax 31.

NEW YORK.

BUFFALO.

Nance O'Neil and Charles Cortwright Seen to Advantage—Christine Miller's Recital.

David Belasco presented The Lily with Nance O'Neil and Charles Cortwright and an evenly balanced co. at the Star for four performances Jan. 23-25. Miss O'Neil always a great favorite here since her days in stock, was given an ovation and no more better production has been seen here this season.

Madame Troubadour under the management of the Shuberts featuring Sophie Brandt was very well received by fair houses at the Teck 23-25.

The ever popular In Old Kentucky " stood them up " at the Lyric 23-28 and gave general satisfaction.

Schumann-Heink was heard in a song recital 28 to a large audience. Convention Hall being filled to greet this wonderful artist.

Cleff Club with Christine Miller, soloist, gave a recital in Convention Hall 24 to capacity business. The work of the chorus reflected great credit on Alexander Jury, the director, and Miss Miller was faultless.

P. T. O'CONNOR.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The Fourth Estate Jan. 19-21, with a notably good cast won a marked success, drawing large and thoroughly appreciative audiences. Sam Bernard in He Came from Milwaukee 23, 24 delighted enormous audiences, which taxed the full capacity of the house at each performance. Winona Winters, Adele Rowlands, Martin Brown, and Louis Harrison came in for a large share of applause. Lew Fields' big musical production, Hen-Pecks, headed by Mr. Fields and Gertrude Quinlan, has its opening 26-28. Al. G. Field's Minstrels 1. Madame Troubadour (return) 2, 3.—EMPIRE (James H. Rhodes, res. mgr.): Business at this popular burlesque house continues up to full capacity at each performance. Clark's Runaway Girls 19-21 gave their customary snappy up-to-date bill with its strong comedy features. Manchester Crackerjacks held the boards 23-25, offering an attractive programme, conspicuous figures were Johnny Jess, Mollie Williams, Frank Harcourt, Ruby Leoni, and the Peresecoffs Family of Jugglers. Al. Reeves' Show of Beauties 26-28. Bon Tons 30-1. Robie's Knickerbockers 2-4.—GAIETY (Oliver H. Stacey): Dixon's Big Review 23-28, with Frankie Heath, Nell Lavander, and other burlesque favorites served to attract full houses.—PROCTOR'S (Howard Graham, res. mgr.): Had a fine bill of vaudeville numbers 23-28. Among them being Sally Brown, Rome and Ferguson, Bernard and Garron, the Great Sterk, Two Mandys, Ed. Foyer, and Mlle. Vanda and Signor Mykoff and co.; pleased large crowds.—MAJESTIC (Emil Deitches): 23-28: Vaudeville and pictures to big audiences.—ITEMS: Frank M. Williams, a former manager of the Empire Theatre, before it was a burlesque house and one of the most popular local theatrical managers was in town last week, and was warmly greeted by a host of friends.—The Hampton Quartette, composed of Astrand, Lawlor, McShane, and Welsh, local singers, have been engaged by a burlesque co., playing the Columbia Amusement Co. Circuit.—Edward Avis, an expert bird mimicle and violinist, gave an interesting performance here 23.—Enrico Caruso, the noted tenor, has been secured to appear here in concert May 22.—Frances Coughlin, an Albany girl, appeared here this week with the Big Review Burlesque co.—Samuel Rose, of the Rose Amusement Co., Newark, N. J., was one of the bidders at the sale of the new Clinton Theatre.

GEORGE W. HERRICK.

ELMIRA.—LYCEUM (Lee Norton): Al. H. Wilson Jan. 21; two fair houses. Mother pleased a good house 23. The Thief 24; fair house; enjoyable. Madame Troubadour 27. Robert Mantell 2. Sidney Drew in Billy 4.—MOZART (G. W. Middleton): Succeeding the Robyns-Dorner Players, who have held the boards at this house since October, the Stanford and Western Players began an extended engagement 23-28, offering Paid in Full to large and well-pleased houses. The new organization jumped into instant favor. Allen Hoinber won an emphatic hit as Joe Brooks. Emily Smiley was accorded an ovation as Emma Brooks, that her splendid work fully merited; Harry Wilcox was a capital Jim Smith, and Eugene Le Roe a strong Captain Williams. Leona Soule as Mrs. Harris, Anna Reader as Beth Harris, and Harry Love as Sid also assisted in the good work. The Man on the Box 30-4.—ITEMS: Elizabeth Murray, leading woman of the Robyns-Dorner Players, who concluded a three months' engagement at the Mozart Theatre 21, was taken ill with acute inflammatory rheumatism 20, and removed from the theatre to St. Joseph's Hospital, her part being assumed on short notice by Josephine Connor. Miss Murray was removed to New York city 25.—M. G. Frey, owner of the Frey Opera House, Hammondsport, N. Y., one of the handsomest theatres in Western New York, has closed that house—permanently he says. His action is due to the fact that the Hammondsport Councilmen rent the Municipal Hall for use as a moving picture theatre. The Frey Theatre represents a considerable investment, but the owner is in a position to allow it to remain idle. J. MAXWELL BEERS.

ROCHESTER.—LYCEUM (M. E. Wolff): The Girl in the Taxi Jan. 26-28 drew large and enthusiastic audiences. The acting of Ward De Wolf was delightfully breezy. Lucille Gardiner made an attractive taxi girl. Bessie McCoy in The Echo 30-1.—BAKER (F. G. Parry): A German Prince, with Al. H. Wilson as the feature, proved an excellent attraction 23-25. Mr. Wilson's songs were well received and his acting a delight. Mabel Wright was excellent in her role. The White Captive 26-28. Miss Joel was satisfactory as the heroine, and the cast rendered excellent support. Graustark 30-1.—CORINTHIAN (F. Strauss): Knickerbocker Burlesquers 23-28, with Snits Moore and John Craine as the chief funmakers, presented two farces with the usual olio. The songs were up to the standard. Violet Rio and Eugene Kelly gave a singing sketch equal to anything of its kind. Edith Butler's dancing is a featuring novelty; big business. E. G. ZIMMER.

SYRACUSE.—WIETING (John L. Kerr): Blanche Ring in The Yankee Girl, good-sized houses, Jan. 19-21. Robert B. Mantell gave dignified and impressive performances of Hamlet, Macbeth, Merchant of Venice, Richelieu, Othello, King Lear and Richard III, 23-28, to fair-sized houses. Madame Troubadour 30. Marie Cahill 31-1. Joseph F. Sheehan Opera co. 2, 3. Boston Symphony Orchestra 4.—EASTABLE (S. Eastable): In the Bishop's Carriage returned to average attendance 19-21. The White Captive to tepheavy business, 23-25. Al. H. Wilson 26-28. In Old Kentucky 30-1. Graustark 2-4.—ITEMS: Marie Booth Russell, leading woman for Mr. Mantell, has recovered from her recent illness and was able to appear here.—Alma Aiken, daughter of the late Frank E. Aiken, and a member of the Summer Stock at the Wieting the past season, is visiting friends here. Miss Aiken is contemplating giving Shakespearean readings and forming a school of acting here. E. A. BRIDGMAN.

SARATOGA SPRINGS.—BROADWAY (J. C. Graul): Hoyt's Musical Comedy co. presented The Girl and the Prince Jan. 23. The Christie Girl 24, and Two Love Makers 25, to fair sized but greatly pleased audiences. The co. and plays good and deserved better treatment. Pearl Evans, Grace Burnside, Ben Lodge, and Charles W. Wallace are entitled to special mention. Poultney Bigelow 28.—PONTIAC (J. C. Graul): Business continues up to the high standard. The vaudeville numbers 20-28 being Emily Nice and Lovey Hennella and co., Emily Brown, Harold S. Christian, Thomas & Watson, Dale and Pearson, Walter Reynolds, Zarah and Selma, Kelsey, Cowboy and Blanchard, Paul Poole, The Houghtons, Martin F. Reynolds in illustrated songs, and a series of good licensed pictures.—ITEM: H. S. Christian closed his engagement of thirteen weeks 28 and Martin F. Reynolds, an old favorite at this house, was re-engaged for an indefinite period.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Blanche Ring Jan. 18 pleased big business. Union College Dramatic Association 17; large and well pleased house. Lew Dockstader 18 repeated former success. Howe's pictures 21 canceled. Leigh De Lacy Stock co. 23-28 in Leah Kleschna. Mrs. Temple's Telegram, The Test, An American Widow, The Writing on the Wall, The Death Warrant, and The Prince of Liars; co. and productions well received. Sidney Drew in Billy 30. Sheehan Opera co. 1. Al. Field's Minstrels 2. Madame Troubadour 4.—MOHAWK (Charles T. Taylor): The Golden Crook co. 12-14; large business. The Runaway Girls 16-18; good houses. The Beauty Trust 19-21. Al. Reeve's Beauty Show 23-25. Cracker Jacks 26-28. Robie's Knickerbockers 30-1. Bon Tons 2-4. Trocaderos 6-8. NAT SAHR.

PALMYRA.—OPERA HOUSE (H. L. Averill): Vaudeville and pictures Jan. 21, with Tom Onzo, French acrobatic contortionist; Iva Davis, soloist, and a fine bill of pictures to S. R. O. Vaudeville and pictures, with William Kreamer, monologist and cornet player; Iva Davis, soloist, and the feature picture, Abe Lincoln's Clemency, 25 to immense business. Vaudeville and pictures 28, with Ted Weller, blackface comedian; Iva Davis, soloist, and Examination Days at School. The Arrival of Kitty 28. The Thief 30.

CORTLAND.—THEATRE (Dillon Brothers): Mother Jan. 17; excellent production to fine business. Graustark 18; co. and business good. The Thief 21; good satisfaction. Oratorio, The Creation, 24 (local), assisted by Lucy Gordon Marsh and Professor Calthrop, gave excellent satisfaction to large and appreciative audience. Toby Lyons in What Wright Left 27. Robert Mantell 31.—NORMAL HALL: Sol Marcosson-Leon Renway co. 25, musicale.

GLENS FALLS.—EMPIRE (J. A. Holden): Chicago Stock co. Jan. 16-21 opened to S. R. O. prospects good for selling out house entire week co. giving entire satisfaction. Plays first part of week: Strongheart, The Straight Road, and Our New Minister. Sidney Drew in Billy 28. Sheehan Grand Opera co. 30. Field's Minstrels 31.

NEWBURGH.—ACADEMY (Fred W. Taylor): Elks' Minstrels (local) Jan. 20 to crowded house; pleasing performance. Douglas Fairbanks in The Cub 21; good business and performance. Scottish Concert 24 to crowded house; pleasing performance. Al. G. Field's Minstrels 27. Phil Ott Musical Comedy co. 2-4.

MIDDLETOWN.—STRATTON (O. S. Hathaway): Helen Grayce co. Jan. 16-21 to capacity business in When Knighthood Was in Flower, Man of the Hour, The Clansman, Little Brother of the Rich, The Squaw Man, and Three Weeks. Al. G. Field's Minstrels 26.—ITEM: Fred G. Fischer, formerly acting manager, has returned to his home in Trenton, N. J.

GLOVERSVILLE.—DARLING (Will E. Gant): Lyman Howe's pictures Jan. 20, 21 delighted the usual full houses. Toby Lyons in What Wright Left 25, matinee and night, did good business and pleased. The Leigh De Lacy Stock co. 30-4. Edwin A. Relkin 6. Three Weeks 9. A Texas Ranger 11.

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PORT HENRY.—VILLAGE HALL (C. V. Dery): Mother and Son Jan. 18 failed to appear. The Climax 24; good advance sale; looks like capacity. Raub's Carolina Minstrels 30. Phil Ott's Comedians and Such a Little Queen to follow.—ITEM: Mother and Son disappointed big house.

ROME.—LYRIC (E. J. Gatley): Harry De Marse and Leah Boyer, tumbleonican-soloists; Also and Hart, comedians, and Ruby Mack, comedienne, Jan. 19-21. Joe Deming and co. in The Traveling Man, Hagan and Wescott, and Dora Pelletier 23-25.—ITEM: C. R. Edwards will succeed E. J. Gatley Feb. 1.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): Chicago Stock co. Jan. 23-28 in The Stepchild, Caste, The Straight Road, Climbers, The Only Law, Our New Minister, The Spoilers, and Genesee of the Hills; satisfied fair audiences.

NEWARK.—SHERMAN OPERA HOUSE (Frank B. Moody): Allan's Comedians Jan. 18-21 pleased good business. Beverly 23: one of the best productions so far this season to capacity business. Arrival of Kitty 26. A Texas Ranger 1. Graustark 8.

KINGSTON.—OPERA HOUSE (C. V. DeBoise): Phil Ott's Comedians Jan. 27, 28. Dr. Jekyll and Mr. Hyde 4, with Waldman. Three Weeks 6.—ITEM: Charles Champlin's engagement broke house record.

AMSTERDAM.—OPERA HOUSE (George McClumpha): Charles K. Champlin co. Jan. 16-21; satisfaction, to good business. Toby Lyons in What Wright Left 25, 24. Sheehan English Opera co. 28 in Il Trovatore.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (J. J. Waters): The Cat and the Fiddle Jan. 17; fair co. and business. Madame Troubadour 18; fair business. Ellen Terry 20. A Texas Ranger 24. Mother 26. U. T. C. 28.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): Howe's Pictures Jan. 18; fine; pleased packed house. American Vitagraph 21; fine; S. R. O. Toby Lyons in What Wright Left 26. American Vitagraph 28.

UTICA.—MAJESTIC (I. O. Brooks): Damrosch and New York Symphony Orchestra, under auspices P. Sharp Musical Club, Jan. 16; large house. Blanche Ring in The Yankee Girl 17; S. R. O. house; fine performance.

AUBURN.—JEFFERSON (Ernest J. Lynch): Graustark Jan. 17; good house. Madame Sembrich 20; excellent attendance. Yankee Girl 28.—BURTIS-GRAND (J. N. Ross): Vaudeville 16-21; good business.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Halts): Fatal Scar Jan. 11; fair co. and business. Howe's Pictures 19 pleased good business. Final Settlement 19 pleased capacity. Chauncey-Keiffer Stock co. 23-28.

COHOES.—PROCTOR'S: Big business Jan. 23-28. Bright light films now used here.—ITEM: Business at the New Theatre continues good.

GENEVA.—SMITH (F. K. Hardison): Donnelly's Minstrels Jan. 26-28. Arrival of Kitty 1. Stetson's U. T. C. 3. Red Mill 6. Graustark 7. Al. G. Field 10.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): Graustark Jan. 21 pleased good house. Texas Ranger 26. What Wright Left 28. The Chauncey-Keiffer co. 30-4.

ONEONTA.—THEATRE (H. M. Dunham): The Thief, with a strong co., drew a fair-sized house Jan. 19. Graustark, though several times here, pleased a good audience 20.

PERRY.—AUDITORIUM (Max Andrews): The Final Settlement Jan. 18 pleased small house. The Texas Rangers 27.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard): Harder Stock co. 23-28 canceled. Vogel's Minstrels 30.

ITHACA.—LYCEUM (C. M. Southwell): The Thief 23, Mother 24. Blanche Ring (return) 27. Madame Troubadour 28. Helen Grayce Stock co. 30-4.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann): Guy Brothers' Minstrels 6; good business; performance not up to standard. Allen's Comedians 23-25.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: Vaudeville and pictures 16-18; very good; big crowds. Douglas Fairbanks in The Cub 19. U. T. C. 20, 21.

PLATTSBURGH.—THEATRE (J. P. Wallace): Vaudeville and pictures 16-21 attracted large houses. Vogel's Minstrels 24.

GRANVILLE.—PEMPER OPERA HOUSE

(T. A. Boyle): Vogel's Minstrels 13; fine offering, to fair business. Climax 19.

WELLSVILLE.—BALDWIN'S THEATRE (Interstate Amusement Co.): The Thief 25. Red Mill 31.

HERKIMER.—OPERA HOUSE (Ben Shermit): Pennsylvania Kid (home talent, benefit of the Knights of Columbus) 4.

ANDOVER.—NEW AUDITORIUM (Cannon and Snyder): The Thief Jan. 27.

HORNELL.—SHATTUCK OPERA HOUSE: A Texas Ranger Jan. 25. The Thief 26.

NORTH CAROLINA.

WINSTON-SALEM. — AUDITORIUM (S. A. Schloss): Hutton Bailey Stock co. 2-7; good co.; pleased large houses. Plays: The Man and the Maid, The Cow Puncher, In the Bishop's Carriage, Lena Rivers, Tempest and Sunshine, and The Devil's Daughter. Buster Brown 9; good co.; S. R. O.; pleased. The Nigger 13. Ishmael 14. Viola Allen 16 canceled. Fascaux, the hypnotist, 16-18. Creatore's Band 19. The Girl of the U. S. A. 21.

RALEIGH.—ACADEMY (S. A. Schloss): Buster Brown Jan. 17, matinee and night; business good. Creatore's Band 23; excellent; poor business. Viola Allen 30.——GRAND (Aaronson and Brown): George Evans' Honey Boy Minstrels 2, matinee and night; good; business good.

DURHAM.—ACADEMY (J. W. Burrougha): Buster Brown Jan. 16; good co. and business. Evans' Minstrels 20; excellent co. and good business. Creatore's Band 21; good, to fair business.

ASHEVILLE.—AUDITORIUM (S. A. Schloss): The Merry Widow 10; excellent co.; delighted record-breaking house; S. R. O.

NORTH DAKOTA

FARGO.—OPERA HOUSE (Alson Brubaker): Baby Mine 4; a No. 1 co. and production; thoroughly enjoyed by a large audience. Henry Woodruff in The Genius 7. This Woman and This Man failed to please a very poor house. The Three Twins 14, with Victor Morley and Bessie Clifford, scored with a capacity house; Miss Clifford in the "Yama Yama" number was a riot; the co. and production was first-class in every respect. The Lion and the Mouse 17. Seven Days 20.

JAMESTOWN.—OPERA HOUSE (Morris Beck): This Woman and This Man 11; good, to small house; very cold night. Castle Square Quartet 13 (High School course) delighted full house. Seven Days 21.

OHIO.

CINCINNATI.

Harry Bulger at the Lyric—The Forepaugh Stock Company Continues to Good Business.

The Flirting Princess, with Harry Bulger in the chief role, is the attraction at the Lyric. He is supported by a good co., including Eulalie Jansen, Charles Morgan, Maude Emery, and Frank Carter. Mr. Bulger presents the Famous Princess Chorus and the Vampire and Apache dances. The engagement of Robert Mantell, ably assisted by Miss Scott at this theatre during the last week, was a record-breaking success.

David Warfield is playing The Return of Peter Grimm at the Grand. The supporting cast includes Marie Bates, Janet Dunbar, Marie Reichardt, John Bainpolis, Joseph Brennan, and other well-known players.

The Forepaugh Players are presenting The Fighting Hope to the usual crowded houses.

The Sign of the Rose is the header at Keith's Columbia. Others are: Ramsels, J. C. Nugent, the author-comedian; Granville and Rogers, Irene Howle, Fred Dupres; attendance continues excellent.

The Empress offers a number of acts, chief among which are: S. Miller Kent in Just Dorothy, Nat Nazarro and co., John G. Robinson Troupe of Trained Horses, and Claude Ranf.

The Orpheum has a good bill, including Harry Brown in A Case of Divorce, The Woman in the Case, Kelly and Wilder.

The Queen of the Highway is at Heuck's.

A. J. McNAIR.

TOLEDO.

The Widow Higgins Presented for First Time—Praise for Rachel May Clark.

May Robson in the Rejuvenation of Aunt Mary was the attraction at the Valentine 24. On the 25th Miss Robson appeared for the first time in Toledo in The Widow Higgins, a new play by George Hazleton and Edmund Day. The reappearance of Walter Damrosch, New York Symphony Orchestra, under the auspices of the Eurydice Club proved a notable event in Toledo musical circles 23. Mrs. Fiske and her Manhattan co. 28.

Guy Bates Post and his splendid co., including Florence Rockwell, played a return engagement at the Shubert Auditorium 23-25. The Little Damosel 26. The Genius 27-28.

At the Lyceum Brewster's Millions pleased large houses 22-28. Cecil Spooner 29-1. Graustark 2-4.

Sowing the Wind was the offering at the American 22-28, where the Payces Players are drawing capacity houses. In the two seasons that Rachael May Clark has appeared before Toledo footlights, no character has given her greater scope for her talents than Rosamond, and the local press was loud in its praise. The character of the sorrowful old Brabason is admirably played by Herbert Ashton. Herbert Bethew was a pleasing Ned Analey, and May B. Hurst always reliable gave a clever performance of Mrs. Fretwell—Eddie Menlove as Watkins, Ethel Hamerick as the giggling Maud Fretwell with Guy Harrington as Lord Petworth. W. E. La Rose as Richard Cursitor added much to the success of the production. The Battle 29-4. Hoyts a Temperance Town 6-11.

E. M. HERR.

URBANA.—CLIFFORD (Edward Clifford): The Girl of the Mountains Jan. 17 drew fair business and proved a treat. The Heart of Happy Hollow 25. Mock Court Trial (local) 27.

WILLIAM H. McGOWN.

BELLAIRE.—COLUMBIA (James Tallman, Jr.): The Girl in the Taxi Jan. 14; very good co. and business; Ward De Wolf as Bertie Stewart deserves special mention. The Missouri Girl 18 pleased capacity. The Thief 23; very good co. and business; Edna Archer Crawford deserves much praise for good work. The Third Degree 27 canceled. John A. Himmelein's Associate Players week of 30 repertoire. Human Hearts 6.——ITEM: James Tallman, Jr., who is the young, congenial manager of the Columbia Theatre, deserves much praise for his good management. Mr. Tallman is perhaps the youngest manager in the country.

SPRINGFIELD.—FAIRBANKS (Karl H. Becker): Madame Sherry 23. The Rosary 27, 28. Kyrie Bellew in Raffles 31. The Thief 2.——GRAND (Springfield Theatre Co.): Gay Masqueraders 12 to good business. A Girl of the Mountains 16 gave a pleasing performance to fair house. Martin's U. T. C. co. 17 to fair patronage. Monte Carlo Girls 20. An Aristocratic Tramp 21. Fay St. John Stock co. 23-28, opened in She Dared To Do Right; fine business. Other plays: The Man Outside, Dixie's Daughter, The Man in Overalls, East Lynne, and Brought to Justice. McFadden's Flats 30.——ITEM: The New Sun and Savoy are presenting good vaudeville bills and drawing well.

LORAIN.—MAJESTIC (Bippus and Shea): The Girl and the Gilded Fool Jan. 14; fair co., to good houses matinee and night. Bert Marshall's vaudeville from Grande, Cleveland, 15; full capacity, matinee and night. The Cat and the Fiddle 21; excellent, to capacity, matinee and night. Montana 23; fair co., to small house. Daniel Boone on The Trail 25 to fair house.——BIJOU (G. V. Jones): Manhattan Stock co. 23-28 in Faro Flats and The Crisis to capacity.——BROADWAY (W. H. Miller): Hip, Hip, Hooray, musical comedy, 23-28; good, to large business.

AKRON.—COLONIAL (F. B. Johnson, res. mgr.): Vaudeville 1; indefinite to a very steady and excellent business.——GRAND (O. L. Elsler, res. mgr.): The Wolf 12-14 pleased, to good business. Father and the Boys 16-18; fine co.; satisfied fair business. The Man of the Hour 19-21. The Lottery Man 24. The Thief 26-28. Margaret Illington 30. McFadden's Flats Feb. 6-8. Checkers 13-15. George Sidney in The Joy Riders 16-18. The Chocolate Soldier 20.

DELPHOS.—GRAND (Nat. S. Smith): Culhane's Comedians closed successful week Jan. 21 with The Duke's Daughter; co. gave splendid satisfaction. The Brookdale Faun 26, 27, all local talent, under auspices of Young Men's League of St. John's Church (benefit parochial schools). Peck's Bad Boy 31. The Rosary 2. La Porte Stock co. 6-11 canceled. The Man on the Box March 4.

STEUBENVILLE.—GRAND (A. M. Morley): The Man of the Hour 13; fair co.; light business. The Lottery Man 30. George Sidney 21. Irene Yeavons' co. week 23 (excepting 27).——NATIONAL (W. G. Hartsborn): Leo. Jerome and Casper, De Loss and Pearl, and the American-Florence Troupe of Acrobats pleasing 16-21.

NEWARK.—AUDITORIUM (M. Shea): The Lottery Man Jan. 16; large house; pleased. Kibble Martin co. in U. T. C. 18 to large business. Seven Days 21; large business; delighted audiences; matinee and evening. A Gentleman from Mississippi 24; fair business; delighted audience. The Cat and the Fiddle 28.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May): The Soul Kiss 9 to good business; pleased. Keyes Sisters' Stock co. 16-21 (except 17). Moulin Rouge 17 pleased good business. My Cinderella Girl 31.——ITEMS: House has been leased to Shea and Sullivan, of New York city.—Albert Dougherty will be local manager.

BELLEFONTAINE.—GRAND (C. V. Smith): The Girl and the Gilded Fools 6 pleased good house. The County Sheriff 9; good co. and business. Derby Day in Coontown 10 pleased good business. Daniel Boone on the Trail 12. The Cutter Stock co. 16-21. The Rosary 26. The Girl in the Taxi later.

UPPER SANDUSKY.—AUDITORIUM (R. M. Gibson): Stetson's U. T. C. 12 drew the usual topheavy house and pleased. Seven Days 20. The Rosary 25. Culhane's Minstrels 30-Feb. 4.——ITEM: Charlotte Hutler, Chicago, formerly of this city, has accepted a position as soloist in the new Superba Theatre.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch): Seven Days 14; strong co.; pleased capacity. Royal Welsh Ladies' Choir (auspices Kings Daughters) 16 pleased crowded house. Daniel Boone on the Trail 18. The Aristocratic Tramp 23. Mock Trial (local) 24. The Cat and the Fiddle 27. Cinderella Girl 31.

HAMILTON.—SMITH'S (Tom A. Smith): The Powell-Cohen co. 9-15; small patronage; plays produced: A Daughter of America, My Queen in Calico, Beauty and the Banker, A Seminary Girl, Cupid and the Prizefighter, and My Western Rose. The Port of Missing Men 22. McFadden's Flats 29.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres): The Man of the Hour Jan. 5 pleased good house. Sis Perkins 15, to fair house. Henriet Stock co. 19-21. Lena Rivers 28. The Girl from Chill 4. The Man on the Box 21.

ALLIANCE.—COLUMBIA (W. E. Davis): The Blue Mouse Jan. 20; good business; splendid satisfaction. Nancy Boyer Stock co. opened for week 23 in The Richest Girl; good business. Fred Reto Stock co. 30-4. Seven Days 6. The Chocolate Soldier 22.

COSHOCTON.—THEATRE: The Wolf Dec. 30 pleased large audience. The Girl in the Taxi Jan. 9; excellent attraction, to good house. The Third Degree 18 canceled. Seven Days 23 pleased large house. The Soul Kiss 9. My Cinderella Girl 16.

EAST LIVERPOOL.—CERAMIC (William Tallman): Lyman H. Howe 9 pleased the usual good business. The Stampede 10 canceled. William H. Turner in Father and the Boys 13 pleased good business. George Sidney in The Joy Rider 20. The Lottery Man 21.

NORWALK.—GILGER (W. A. Roscoe): A Gentleman from Mississippi Jan. 23. Underlined; The Rosary and My Cinderella Girl.——ITEM: H. B. Claflin, a local comedian, is playing character parts with the Reto Stock co.

FINDLAY.—MAJESTIC (J. B. Swafford): The Queen of the Moulin Rouge Girls Jan. 18; fair co. and fair business. Elks' Minstrels (local) 31-1. The Lottery Man 3. Rosary 4. Vaughn Glaser in The Man Between 5.

WILMINGTON.—OPERA HOUSE (Wilmington Theatre Co.): The Man of the Hour Jan. 6 delighted large audience. Sis Perkins 10 pleased good business. The Wolf 12; fine attraction and business.

CRESTLINE.—OPERA HOUSE (George H. Beck): A Girl of the Mountain Jan. 13 pleased good business. Mock Trial (local) 18 satisfied capacity. Daniel Boone 26. Graham Stock co. 13-18.

WOOSTER.—OPERA HOUSE (Kettler and Limb): The Gondoliers (local) Jan. 19, 20; greatly pleased two large houses. The Lottery Man 25; fair house. The Drummer Boy of Shiloh 8-10.

TIFFIN.—GRAND (C. F. Collins, res. mgr.): Seven Days pleased a good house 6. The Third Degree 7 to good business and satisfaction. Keyes Sisters' Stock co. 16-21; opened in Little Miss Nobody to good business and pleased.

CHILLICOTHE. — MASONIC OPERA HOUSE (A. R. Wolfe): The Wolf 5, matinee and night; good performance to good business. The Lottery Man 9 pleased good house. Lena Rivers 11, matinee and night; good business.

NEW PHILADELPHIA. — UNION OPERA HOUSE (A. A. Bowers): Seven Days 9; good co.; pleased full house. The Lottery Man 16. Montana 24. The Flirting Princess 26. The Thief 30.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill): U. T. C. Jan. 18 turned 'em away. Harry Bulger in The Flirting Princess 23; very clever performance; good attendance. The Thief 31.

PORTSMOUTH.—GRAND (Fred Higley): The Lottery Man Jan. 7 pleased fair business. Sis Perkins 14; fair business. The Wolf 30.——ITEM: Roy Gordon is here for a short visit.

LIMA.—FAUROT (L. H. Cunningham): Seven Days Jan. 13 pleased good house. Girl of the Mountains 14; two good houses and pleased 14. Mrs. Fiske in Becky Sharp 19.

CIRCLEVILLE.—OPERA HOUSE (R. G. Gordon): The Wolf 2; good business and co.

CHARLES BALSAR

late of the New Theatre, New York, now under the management of Liebler & Company, closes a special six weeks' engagement with the "Fourth Estate," in which he has been playing Wheeler Brand, the leading role, Feb. 4th. Permanent address, Actors' Society, N. Y.

"Charles Balsar plays Brand finely. He has youth, vigor, a fine presence and a competent grasp of the character. In the thrilling interviews with the corrupt judge, both when the bribe is offered and when the money changes hands, Mr. Balsar plays with a sure and discriminating power and reserve. He also reflects in most of his moods the spirit of the idealist allied with great personal courage.—Chas. M. Bregg, Pittsburg *Gazette*, Jan. 3, '11.

"Charles Balsar appears in the role of Wheeler Brand. Mr. Balsar is a competent actor, has a splendid stage presence, seems to forget he's acting, and plays the part as a man might under the stress of just such circumstances. . . . Balsar strikes one as being the sort of stock from which lovers of the drama should take hope."—Archie Bell, Cleveland *Plain-Dealer*, Dec. 27-29, '10.

"Charles Balsar as Wheeler Brand is a most painstaking actor, whose appearance, action and manner are in perfect accord with the difficult character he assumes. An idealist, thoroughly in earnest; the role is a strenuous one, but Balsar makes it human."—Pittsburg *Leader*, Jan. 3, '11.

"Charles Balsar doing admirable work in the principal role of Brand. With attractive personality, plenty of 'temperament,' and a magnetic voice, young Balsar brings all the requisite fire and conviction to the character."—Albany *Argus*, Jan. 20, '11.

"A large cast, headed by Charles Balsar. Idealists are usually very difficult men to make attractive. Mr. Balsar contends against the usual characterization of such a role, and his own pleasing personality wins the sympathy of the audience for the battles of the young man."—Toronto *Mail and Empire*, Jan. 24, '11.

"Charles Balsar plays the inspired reformer with salient force, intelligent expression and sacrificing devotion, and upon his skill and personality hangs the logic of the play. His is no easy task, but he fills it with a finished method and a graceful expression which command approbation."—Albany, N. Y., *Knickerbocker-Press*, Jan. 20, '11.

"The part of Wheeler Brand is played briskly and naturally by Charles Balsar, a young actor of very promising future."—Baltimore *Sun*, Jan. 10, '11.

"Charles Balsar, as Wheeler Brand, gave an impersonation that, though restrained, suggested intensity of feeling and tenacity of purpose."—Toronto *Globe*, Jan. 24, '11.

". . . Did not appear to be acting; it was the real thing. Charles Balsar was the ideal, up-to-the-minute, earnest worker in the domain of truth. He has an attractive personality, a splendid voice and a lot of dramatic power and ability to make the most of it."—Albany, N. Y., *Times-Union*, Jan. 20, '11.

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Lena Rivers 6. The Lottery Man 10; good performance, to S. R. O. The Passing Show 15.

KENTON.—GRAND (Dr. Binckley, Ross and Lawrence): The Cat and the Fiddle Jan. 23; excellent co., to largest audience since opening of house in 1882.

DEFIANCE.—CITIZENS' OPERA HOUSE (R. R. Wortman): Girl and the Gilded Fools 11. Seven Days 19. Man of the Hour 31. Graustark Feb. 1. Rosary 6.

CAMBRIDGE.—COLONIAL (Hammond Brothers): The Passing Show 14; good house; pleased. The Lottery Man 17; excellent co. and house. Seven Days 24.

CANAL DOVER.—BIG FOUR OPERA HOUSE (W. H. Cox): Cuban Comedy co. 12. Lottery Man 19. The Thief 31. The Soul Kiss Feb. 9.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran): The Missouri Girl 19. The Girl and the Gilded Fool 30. Daniel Boone Feb. 1.

NORWALK.—GILGER (W. A. Roscoe): Seven Days 7; enthusiastically greeted by capacity; co. and effects the best. Fred Reto and co. 11 for balance of week. My Cinderella Girl.

FOSTORIA.—ANDES OPERA HOUSE (Carl Smith): Cuban Musical Comedy co. 1; very inferior performance to fair business. Seven Days 11; excellent, to good business.

WAVERLY.—OPERA HOUSE (J. N. Hoffman): Lena Rivers co. 9; excellent co.; pleased capacity. The Missouri Girl Feb. 2.

NAPOLEON.—LYRIC (Eddie Lind): Vaudeville and pictures. Fred Stroll, impersonator, 7-9; S. R. O.

ELYRIA.—THEATRE (H. A. Dykeman): The Third Degree 6 pleased fair sized house. Local Minstrels 16. The Lottery Man 28.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Walberg): Sis Perkins 7. The Smart Set 11; S. R. O.

OKLAHOMA.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks): The Golden Girl 9; good; pleased good audience. The Blue Mouse 11; very good co., to extra good house. Paid in Full 17. James K. Hackett 26. Madame X 27. Lyric Stock co. 28-30.

M'ALESTER.—BUSBY (H. A. Spielberger): Mrs. Wiggs of the Cabbage Patch 11; good business. Climax 12; good business and excellent co. Frederick Warde in Julius Caesar 13; business and production good. Paid in Full 25. Billy Clifford in The Girl, the Man and the Game 26. Beverly 27. St. Elmo 28. Merry Widow 31.

SHAWNEE.—BECKER (John Frenning): Polly of the Circus 12; good performance and business. Frederick Warde in Julius Caesar 14 pleased, to fair house. The Climax 19.

SAYRE.—AUDITORIUM (B. F. Williams): C. S. Primrose presented Ole Peterson 10 pleased a fairly good house; weather bad.

ARDMORE.—ROBINSON OPERA HOUSE: Frederick Warde in Julius Caesar 12.

OREGON.

PORTLAND.

The Chocolate Soldier at the Heilig—Ida Adair Found Prompt Favor.

Playing an engagement for the week, Jan. 15-21, at Heilig The Chocolate Soldier was one of the greatest successes of the local season. Antoinette Kopetsky would be hard to excel in the role of Nadina. Her beautiful, clear and high soprano voice is of grand opera calibre, though her technical ability as a songstress does not interfere with her dramatic sense, and her pantomime is a delight, as well as her lovely personality. The soldier is well acted and sung by John R. Phillips, who brings to the role an agreeable voice and personality as well. The charm of the scenery and native costumes are in artistic accord with the story and captivating music. Mary Mannering in A Man's World 23.

That beautiful Western play and one that will never grow old, The Girl of the Golden West, was put on at Baker week 15 by Baker Stock co. In an excellent manner and played to packed houses all week. Ida Adair, the handsome new leading woman, leaped at once into favor with her fresh, piquant beauty and undoubted ability. Her voice is pleasing and her enunciation a distinct delight, and her "girl" was played with naturalness and understanding of the requirements. Thurston Hall as the outlaw gave an excellent interpretation of the part. As the Sheriff Thomas MacLarnie gave a fine performance. John Burton won many laughs in the role of Sonora Jim. The stage settings were fine, and every effort needful to make the semblance as nearly the original as paint and canvas could make it. The Man on the Box 22. Salvation Nell 29, followed by Billy 5.

The Queen of the Moulin Rouge was the attraction at the Bungalow week 15, and opened to capacity business, and which continued all week to draw good houses. Harry Short as Savoyette is the comedian, and gives all the laughs. The Squaw Man 22.

A Married Widow by Dillon and King, supported by the Lyric Musical Comedy co., was the offering at the Lyric week of 16, and business is reported to have been very good. A Mix-Up 23. JOHN F. LOGAN.

SALEM.—GRAND (John F. Cordray): The Queen of the Moulin Rouge Jan. 14; well received; big business; some excellent numbers. Mary Mannering 21. Great China Town Trunk Mystery 16 canceled. Y. M. C. A. 28. The Climax 27. The Man of the Hour 28. The Squaw Man 30.

BAKER.—THEATRE (L. Patterle): A Stubborn Cinderella Jan. 8; fine co.; S. R. O. Silver Threads 17; good co.; S. R. O.

PENNSYLVANIA.

READING.—ACADEMY (Phil Levy, res. mgr.): Phil Ott and his clever co. made their initial appearance in musical comedies at popular prices Jan. 19-21 to poor business. The Auto Girl, an original play in one act, and The Explorer, another breezy comedy with music likewise in one act, were ably presented by a good cast. The attendance was certainly not commensurate with the quality of the productions. The Rosary 25, with matinee, to good business. Louis Shea as Father Kelly did justice to his role, as did all the members of the cast. John Drew in Smith played to a very large house 24. Judging from the frequent and prolonged applause the audience was delighted with the efforts of the star, who is one of this city's favorites. Thomas E. Shea in repertoire 25-28, with matinees 26-28. Broadway Gaiety Girls 31, with matinee. Blanche Ring in The Yankee Girl 3. The Girl in the Taxi, with Carter De Haven, 4, with matinee.—OPERA HOUSE (C. G. Keener): Success still crowns the efforts of the Grand Stock co., playing a season's engagement at this playhouse; East Lynne 23-25, with matinees 23 and 25. Irene Myers and Claude Daniels were cast in the leading roles and as usual acquitted themselves very creditably. The cast was likewise up to standard. The Queen of the Outlaws Camp 26-28, with Miss Myers in the title-role. Amateur night 27. Good business prevailed.—ITEM: The Orpheum and Hippodrome both showed daylight motion pictures 23-28.

SCRANTON.—LYCEUM (Thomas M. Gibbons): Mother Jan. 21. Mary Shaw in the title-role made an ideal mother, and was accorded many enthusiastic curtain calls; business excellent. Graustark 23; co. and business excellent; the staging was excellent. Al. G. Field's Greater Minstrels 25. Mr. Field and his co. of clever entertainers have been coming here every season for many years, and always delighted capacity houses.—NEW ACADEMY (J. H. Docking): The Girl I Left Behind Me, by the Poli Stock co., to the usual capacity business 23-28. The Silver King 30-4.—POLI (J. H. Docking): One of the best bills of the season for week of 23, with A Night in a Turkish Bath for headliner scored big; the usual excellent business.—COLUMBIA (G. Nelson Teets): The Peasant Winners in Harum Scarum 23-25; co. and business excellent. May Yuir and Elmer Tenley made decided hits, receiving many curtain calls. The Three Hanlons merit special mention. Miner's Jardin de Paris Girls in Jagsville 26-28; co. and business excellent. Abe Leavitt scored. Cora Livingston, female wrestler, was the added attraction and scored. High School Girls 30-1. The Passing Parade 2-4.—ITEM: The White Horse Tavern, a three-act comedy, will be presented by the Dramatic Society of the Scranton Liederkranz at their hall 31.

HARRISBURG.—MAJESTIC (N. C. Mirick): Lillian Nordica, assisted by Myron M. Whitney, Jr., called out the largest house of the season in a concert Jan. 18. The fair cantatrice was most cordially received on this, her first visit to this city, and there is no doubt of the result of the concert artistically and peculiarly. Mr. Whitney was also well received, having a good voice and method. The rates of admission were doubled for this occasion. The Dave Marion co. of burlesquers drew a well filled house, 25 and won merited praise. Martin's U. T. C. 24 drew the usual good attendance, with the usual satisfying result. The Rosary 26-28; return dates. Broadway Gaiety Girls 31. Blanche Ring 4.—ORPHEUM (C. Floyd Hopkins): Week of 23-28, the roster shows the following acts: The Vander Koors, quack illusionists; Beth Tate, singing act; Claude and Fanny Usher, playlet, Fagan's Decision; Stewart and Marshall, colored comedians; Lovenberg's play, College Life; Al. Carleton, the original skinny guy; Keno, Welch and Montrose, comedy acrobats; the Orpheoscope. The attendance has been up to the highest notch this week, caused by an attractive and strong programme. College Life is of the distinctly headliner class and was heartily appreciated.

ALLENTOWN.—LYRIC (N. E. Worman): Al. Field's Minstrels drew two good houses Jan. 19; performances most pleasing. One of the musical events of the season was the concert by the Arion Society of this city, with Madame Nordica and Myron Whitney as the stellar attraction. One of the most brilliant audiences of the season filled the house, and both Nordica and Mr. Whitney were warmly received. My Friend from Dixie by a very clever colored co. 21, matinee and night, to good business. Dave Marion's Dreamland Burlesque co. drew two full houses 24; the two act musical extravaganza, the Aeronaut, with an excellent olio, pleased very much. John Drew in Smith attracted a full house 25. Mr. Drew is always assured a cordial reception when he visits our city; excellent performance; very much enjoyed. Broadway Gaiety Girls 30. Caught in Mid-Ocean 1. Blanche Ring 2. The Girl in the Taxi 3. Richard Carle and Edna Wallace Hopper in Jumping Jupiter 4.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yerker): John Drew in Smith Jan. 23 pleased a large house; the star received excellent support from Mary Boland, Isabel Irving, Reszard Short, Morton Selten, Lewis Cassor, Sibyl Thorndyke and Jane Laurel. Al. W. Martin's U. T. C. 26 gave satisfaction to two good-sized houses. Our World 27, 28. Madame Sherry 30. Caught in Mid-Ocean 31.—FAMILY (Edward Mozart): The Joseph King Stock co. in their twenty-first week presented The Devil 23-28, to large and well pleased audiences. Vaudeville 30-4.—ITEM: William J. Fordney, the noted traveler, of this city, delivered his illustrated lecture, "From Montreal's Ice Palace to China's Temples and Pagodas," at Martin Auditorium 23 to a large house. He was delightfully assisted by Miss Mary Carpenter Bolenius, vocalist, of this city.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod): The Newlyweds 17 pleased S. R. O. Leo Hayes and Olga von Hatzfelt were well received, as was also James E. Rosen. Hal Starks, portraying the character of the Bear, was also well received; J. N. Dyer, Milton Dawson, George P. Murphy, George Averill, May Emery, Eva Marsh, Edward Hayes, Maeola Ledoux, Edith Wathem, Trixie Warren, and Susie Vollmar all deserve special mention for clever work. Al. H. Wilson 19. Al. G. Field 20. Charles K. Champlain, the old favorite, and his stock co. 23-28 in The Power That Be, Shore Acres, The Walls of Jericho, and At Piney Ridge the first half of week; Charles K. Champlain and Florence Pinkney were well received by S. R. O. The Flaming Arrow 31. Madame Sherry 10.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk): Nancy Boyer co. 9-14; last half of week in Clothes, The Richest Girl, Leah Kleschna, Panchon, the Cricket, and The District Attorney to good sized and enthusiastic audiences; well balanced co; all plays nicely staged; Miss Boyer won many friends here. The Newlyweds and Their Baby 18 to a large and appreciative audience; co. strong and well staged throughout; many recalls. Al. H. Wilson 20. The Flaming Arrow 24; small house. Graustark 28. The Girl in the Taxi 31. Richard Carle in Jumping Jupiter 8.—FAMILY (Robert Rilis): Vaudeville specialties and pictures 16-21 to fair sized and pleased audiences.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer): Howe's moving pictures 11; big business and splendid satisfaction. The Hollickers 12; fair attraction and good business. The Lily 13; fine performance, to capacity. The Traveling Salesman 14; fine attraction and big business. The Flaming Arrow 16; good attraction and fair business. The Red Mill 18. The Brigadiers 19. The Newlyweds and Their Baby 20. Richard Carle in Jumping Jupiter 21. Lillian Nordica in concert 23. The Girl in the Taxi 24; fair attraction and business. Human Hearts 25. American Male and Female Minstrels 26, 27.

WILKES-BARRE.—OPERA HOUSE (D. M. Cauffman): The Rosary Jan. 20, 21 pleased fair houses. Al. G. Fields pleased capacity. Blanche Ring in the Yankee Girl 23.—NESBITT (D. M. Cauffman): The Nesbitt Players produced Merely Mary Ann 23-28 to good business. Same co. 30-4 in Cameo Kirby.—LUZERNE (Leon Ferrandini): Follies of the Day 19-21 pleased good business. Jardin de Paris 23-25; good co. and business. The Passing Parade 30-1. Yankee Doodle Girls 2-4. Miss New York, Jr., 6-8. The Ducklings 9-11. The Kentucky Belles 13-15. The Umpires 16-18.

GREENSBURG.—ST. CLAIR THEATRE (James G. Gay): The Climax 11 delighted fair sized audience; very capable co.; deserved better attendance. The Texas Ranger 12 drew well and audience pleased. Burlesque. The Rollickers, 14; good business and co. Howe's pictures 16 (return) pleased good sized house. George Sidney in The Joy Rider 18; packed house and performance; was much enjoyed. Girl in the Taxi 19; good advance sale. Lecture 20. Burlesque 21. Kirk Brown Stock co. 23-28.

MAHANOY CITY.—KAIER GRAND OPERA HOUSE (M. C. Kaier): The Brinkley Girl Jan. 26. Girl in the Taxi 2.—ITEM: Manager Jim Quirk, who recently acquired management of Ashland Opera House, this week leased G. A. R. Opera House, Shamokin, for extended period and will reopen with Madame Sherry in early February. Mr. Quirk is seeking to further extend his interests by leasing two more houses shortly. The Quirk picture show house has been sold to Oscar Althoff, operator, and is enjoying continued success.

DANVILLE.—OPERA HOUSE (D. E. and C. F. Edmondson): The Royal Slave Jan. 11; failed to please a fair sized audience. Graustark 25; fairly pleased a good sized audience. The Charles K. Champlin Stock co. 30-4.—ITEM: The Charles K. Champlin Stock co. made a great hit here last year upon their first appearance in this place and their second visit here is looked upon with a considerable degree of pleasure and large business is predicted.

NORRISTOWN.—OPERA HOUSE (A. and L. Sablosky): St. Elmo 14 pleased good business. The House With the Green Shutters 17 pleased fair business. The White Squaw 19. My Friend from Dixie 20. The Brinkley Girl 23. Madame Sherry 27. The Man of the Hour Feb. 4.—GARRICK (A. and L. Sablosky): Edward Rose and co. in The Strike 16-21; pleased large audiences. Others deserving mention are: Lipson and co., Schwab and co., and Willis and Lewis.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shinabrook): Week of 9: Kennedy and Malone, Militair, Barnes, Remig and co., and Margaret Phillips. Week of 16: Leash Trio and James R. McCann and co.; satisfactory bills and business. The Man of the Hour 25.—STAR (Harry R. Weber): Week of 9: Schwabe and Knell and Coleman and Coleman. Week of 16: The Wheelers and Jackson and Margaret; good bills and large business.

YORK.—OPERA HOUSE (B. C. Pentz): The White Squaw played to fair business 7. The Rollickers to fair business 10. The Traveling Salesman pleased a big audience 11. The Shubert Choir (local) did fair business 12. The House With the Green Shutters 16. The Darktown Minstrels (local) 19, 20. The City Club Burlesquers 24. Martin's U. T. C. 25. Gay Morning Glories 28. Caught in Mid-Ocean 30. Madame Sherry 31.

BUTLER.—MAJESTIC (George N. Burckhalter): The Thief Jan. 19 delighted a very good house; capable co. The Girl in the Taxi 20; excellent; kept a very good house in laughter from start to finish; very capable, well balanced co. Vaudeville and pictures 23-27; good business. Human Hearts 28. Seven Days 31. Richard Carle and Edna Wallace Hopper in Jumping Jupiter 1. Paid in Full 4.

ALTOONA.—MISHLER (I. C. Mishler): The Red Mill Jan. 21; large house; poor performance. U. T. C. co. 23; good receipts. Nordica 24; one of the largest and most fashionable audiences of the season. The Girl in the Taxi 25; big business. Dave Marion's Dreamland Burlesquers 26, 27; good patronage. The American Male and Female Minstrels 28. Moving pictures 30, 31. City Club Burlesquers 1. Broadway Gaiety Girls 2. The Blue Mouse 3.

M'KEESPORT.—WHITE'S NEW THEATRE (F. D. Hunter): George Sidney in The Joy Rider Jan. 19; more than pleased fair audiences. The Thief 20; excellent, to fair business. Blue Mouse 21 to good houses, matinee and night. The Girl in the Taxi 23; enjoyed by small audience; co. excellent. Paid in Full 25. City Club Burlesquers 27. Seven Days 28.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): The Flaming Arrow Jan. 12; fair business. The Blue Mouse 13; big business. The Red Mill 20; fair co., to capacity. This Woman and This Man 10. Irene Jeavons' Stock co. 13-18. Gay Morning Glories 23. Paid in Full 27. Price and Butler March 6-11. My Cinderella Girl 14.

MEADVILLE.—ACADEMY (Ben F. Mack): Kirk Brown co. Jan. 16-21: very good co.; big hit to S. R. O. at every performance. Plays first half: Sowing the Wind, The Eternal City, Brown of Harvard, The Sign of the Cross, Classmates. U. T. C. 24.—ITEM: C. W. Miller, who has been Mr. Brown's agent for seven years, has succeeded J. F. Macauley to the management of Mr. Brown and his co.

CHESTER.—WASHBURN (Lane Washburn): The White Squaw Jan. 18; good co. and business. My Friend from Dixie 19; excellent. Lew Dockstader 21; capacity at two performances. Dave Marian's Dreamland co. 23; good co. and business. King and Seymour's Players 30-4; opening attraction Northern Lights.

CONNELLSVILLE.—SOISSON (Fred Robbins): Howe's pictures Jan. 19 to big business. Brigadiers 20; good, to large house; pleased. Man on the Box 23; fair to fair business. City Club Burlesquers 26; fair, to big house. Paid in Full 27. Reuben in New York 28. Seven Days 30.

POTTSTOWN.—OPERA HOUSE (H. C. Mauger): College Days Jan. 13; fair co. and business. Uncle Daniel 14; good co.; moderate patronage. Phil Ott's Comedians 17, 18;

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producing The Explorer and The Auto Girls to fair houses; deserved better business. The White Squaw 20. The Forger 21. The Brinckley Girl 24.

HAZLETON.—GRAND (J. B. Bensinger): The Isle of Folly Jan. 19-21, by local talent, packed the house every performance and netted the Civic Club, under whose auspices it was conducted, a neat sum. The Rosary 24; good house; excellent production; very capable co. Martin's U. T. C. 25 pleased two good houses.

BRADFORD.—THEATRE (Jay North): Nancy Boyer Stock co. Jan. 16-21; drew packed houses. Mother 25; well applauded by small house. Madame Troubadour 26. The Thief 30.—GRAND (B. L. Reich): Margaret Ryan in The Eagle and the Girl 23-25, attracting big houses.

PUNXSUTAWNEY.—JEFFERSON (J. C. Fish): Blue Mouse Jan. 17; good attraction; poor business. The Red Mill 19; turned them away, first time in the history of the Jefferson. Crowley and Moore are the liveliest pair that this city has had the pleasure of seeing in two years.

TARENTUM.—NIXON (C. N. Reed): The Man on the Box Jan. 19 to good house; co. good. Martin's U. T. C. co. 21 pleased two good houses. Human Hearts 30.—ITEM: The receipts of The Red Mill 16 broke the house record.

NEW CASTLE.—OPERA HOUSE (E. H. Norris): A Texas Ranger Jan. 14 pleased fair house. Paid in Full 16; excellent co.; good house; Jane Courtney as Emma Brooks was delightful, and gave an exceedingly clever performance. Blue Mouse 19. Reuben in New York 21.

WASHINGTON.—NIXON (G. D. Miller): Paid in Full Jan. 21; excellent co. scored to good business. Reuben in New York 23 pleased large audiences. Seven Days 26. The City Club 28. Howell-Keith Stock co. 30-4.

ST. MARYS.—TEMPLE (J. S. Speer): Motion pictures and vaudeville Jan. 23, 24; good, to good houses. The Red Mill 25; excellent co., to packed house; S. R. O. Brush, magician and entertainer 1.

ROCHESTER.—MAJESTIC (Charles Smith): Majestic Stock co. Jan. 16-18; fair business and performances. Babes in Toyland 19. Paid in Full 20. The Newlyweds 21. The Blue Mouse 23.

GREENVILLE.—LAIRD OPERA HOUSE (W. H. Miller): Ralph Parlette Jan. 12; excellent; good; full house. Texas Ranger 17; good co. and house. Reuben in New York 20. Stetson's U. T. C. 23.

LATROBE.—SHOWALTER (W. A. Showalter): Montana Jan. 10. George Sidney in The Joy Rider 17 pleased S. R. O. The Girl in the Taxi 18 canceled. Human Hearts 24. Reuben in New York 30.

DU BOIS.—AVENUE (A. P. Way): The Flaming Arrow Jan. 11; medium business. The Blue Mouse 14; good business and co. Reuben in New York 16; ordinary business. The Red Mill 22 to S. R. O.; good satisfaction.

BROWNSVILLE.—OPERA HOUSE (Ray Rush): Human Hearts Jan. 10 pleased fair audience. The Man on the Box 25. Paid in Full 27. Coontown Circus 31.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell): The Thief Jan. 21; good house and excellent performance. Paid in Full 23; fair attraction and house.

SHARON.—GRAND (G. B. Swarts): A Texas Ranger Jan. 16; small house; four performances. Reuben in New York 19. Stetson's U. T. C. co. 21. Blue Mouse 31.

MAUCH CHUNK.—OPERA HOUSE (R. J. Mulhearn): The City Club Jan. 18 to large houses. The Gay Morning Glories 23; had large house; audience well pleased.

PITTSTON.—BROAD STREET THEATRE (M. Reis Circuit): The Rosary Jan. 19, matinee and night; excellent co. and production; considered the best seen here this season.

OIL CITY.—THEATRE (George W. Lowder, res. mgr.): Stetson's U. T. C. Jan. 20. Mother 30. Al. H. Wilson 2. Seven Days 10. Graustark 24.

RIDGWAY.—OPERA HOUSE (Hyde and Powell): Red Mill Jan. 24 pleased crowded house.

WEST CHESTER.—OPERA HOUSE (J. F. Small): Katharine Ridgeway Jan. 24 pleased large house. Chicago Glee Club 30.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt): The Flaming Arrow Jan. 19.

RENOVO.—THEATRE (T. A. Slattery, res. mgr.): Uncle Reuben in New York Jan. 12; excellent, to S. R. O.

HONESDALE.—LYRIC (B. H. Dittrick): Guy Brothers' Minstrels Jan. 17; co. and business very good. Graustark 24.

RHODE ISLAND.

PROVIDENCE.

Arthur Eddy's New Play Pleased — Thais Magrane Made Hit in The Spendthrift.

Arthur J. Eddy's new play, The Warning, began a week's engagement at the Providence Opera House Jan. 23 to the apparent delight of a good-sized audience. It received its premiere in Syracuse some few weeks ago and since that time has been reconstructed and bids fair to win popular favor. It is splendidly mounted and the cast, while small, is adequate and play in close harmony to a satisfactory conclusion. George Fawcett is especially well cast, and Frank Mills and Josephine Victor are natural and convincing. Sam Bernard in He Came from Milwaukee 2-4.

Thais Magrane scored an individual success in the title-role of The Spendthrift, which was presented at the Empire 23-28. Her work throughout is highly gratifying, and favored by an excellent cast of principals, including Robert Haines, Vivian Martin, and Bumner Card, the attraction proved most popular. Edna Aug in The Chorus Lady 30-4.

St. Elmo was the selection of the Baldwin-Melville Stock co. at the Imperial 23-28, where it played to good business throughout the week. Theodore Gamble and Alice Lovell Taylor carried the leading roles with distinction, surrounded by a carefully selected cast. Janice Meredith 30-4.

The Bowery Burlesquers, with Ben Jansen and Lizzie Freleigh, provided an attraction of merit at the Westminster 23-28, comparing favorably with the best seen at the house this season. Vanity Fair 30-4.

It is now an assured fact that Burton Churchill will again be with the Albee Stock co. this Summer. While at the Empire last week with Robert Hilliard in A Fool There Was, Manager Lovenberg, of the Albee co., obtained his signature to a contract.

Percy Plunkett, formerly with 'Way Down East and a number of other successful attractions, joined Joe Hart's sketch at Keith's 21. He scored a decided hit and will continue throughout the remainder of the season.

Some two hundred friends and newspaper men were the guests of Manager Wendelschaefer at the Opera House last Sunday night, where they witnessed a dress rehearsal of The Warning. Thais Magrane received a flattering reception during the week at the Empire, where she played the leading role of The Spendthrift. Miss Magrane played leading roles with the Empire Stock co. some few seasons ago.

Andrew Mack in The Irish Minstrel holds the honor berth at Keith's and proves a worthy headliner among an attractive bill. Following are the International Bicycle Team, Clown Zertha's Canine Actors, Monroe Hopkins and Lola Axtell co., the Dagwell Sisters, Patsy Doyle, Bayonne Whipple and co., Una Clayton, Dora Rosca, and Gingrass, the juggler. H. F. HYLAND.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Cyril Scott in The Lottery Man Jan. 19; very enjoyable, to good house.

SOUTH CAROLINA.

GREENVILLE.—OPERA HOUSE (B. T. Whitmire. The Nigger Jan. 16; good co.; to small business. Honey Boy Evans' Minstrels 17; well received by good house. The Firing Line to fair business 18 and matinee. The Spendthrift 20; one of the best of the season; business good. Viola Allen in The White Sister 24; enthusiastically greeted by an overflow house. Buster Brown 1, and matinee.

CHARLESTON.—ACADEMY (Charles R. Matthews): Viola Allen, James O'Neill, Miana Gale and strong supporting co. in The White Sister Jan. 20; to capacity. The Nigger 21, and matinee; two small houses; co. closed Southern tour in Charleston and returned to New York. Creatore's Band 30.

COLUMBIA.—THEATRE (F. L. Brown): Spendthrift Jan. 19; good, to crowded house. The White Sister 23; excellent, to capacity. Frances Starr in Easiest Way 30. Creatore's Band 1. Olga Nethersole 2. Buster Brown 3.

FLORENCE.—AUDITORIUM (F. Brand): The Nigger Jan. 20; poor play for the South; acting good; fair business. Buster Brown 24. Creatore's Band 26.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becker): Reaping the Harvest 8; fair co., to full house. James K. Hackett 9, presenting The King's Game; first class co., to good business. Newlyweds 15 pleased packed house. The Candy Girl 18; fair co., to good business. The Goddess of Liberty 20 pleased full house. Barriers Burned Away 22; fair co., to good business. The Lion and the Mouse 29. The Golden Girl 5. Polly of the Circus 9. Madame X 16

TENNESSEE.

CHATTANOOGA.—ALBERT (P. R. Albert): John Mason in The Witching Hour Jan. 16, 17 pleased fair business. The Girl from Rector's 19 pleased fair business. Paul Gilmore in The Bachelor 20 pleased fair business. Virginia Harned in The Woman He Married 25.—LYRIC (H. G. Cassidy): Madame Sherry 18 pleased S. R. O. The Virginian 20 pleased fair business. Manhattan Opera co. 23-28.—BIJOU (O. A. Neal): Rose Melville in Sis Hopkins 16-21 pleased good business. Rose Snow in Happy Hooligan 23-28.

MEMPHIS.—LYCEUM (Clarence Weis): My Cinderella Girl Jan. 18, 19 pleased comfortable houses. The Blue Mouse 20-22; fair business. Madame Nazimova in Little Eyolf 23. A Doll's House 24. Comtesse Coquette 25. The Merry Widow 26-28.—JEFFERSON (E. J. Abrams): Arizona 18; failed to please. Kyrie Bellew in Raffles 20, 21; highly capable co.; one of the best of the season. Madame Sherry 23-25. The Virginian 26-28.

COLUMBIA.—OPERA HOUSE (William Barker): St. Elmo Jan. 21; fair co.; fair business. Paul Gilmore in The Bachelor 23 pleased good business. Smart Set 6.

TEXAS.

SAN ANTONIO.—OPERA HOUSE (Sidney H. Weis): The Midnight Sons Jan. 11, 12 delighted three houses; S. R. O.; co. made quite a hit. Three Weeks 14; only a fair business; deserved better. Ben-Hur 16-18; sold out on opening day of sale; in fact the demand for seats was so great that Manager Weis had to arrange for an extra matinee 17; pronounced the best co. that has ever played Ben-Hur in this city. Merry Widow 20-22. Ellen Beach Yaw 23; canceled. Marie Nielson in repertoire 23-25. Madame Nazimova 24; changed date to 3, 4. Polly of the Circus 26, 27. Sins of the Father 29, 30. Russian Dancers 9. Madame X 10-12. Seven Days 13, 14. De Wolf Hopper 15. Newlyweds 18. Climax 19. Dockstader's Minstrels 20, 21. HADEN F. SMITH.

GALVESTON.—OPERA HOUSE (Charles T. Brian): The Man on the Box 7; fair co. and business. Just Out of College 8; attracted good audiences; pleased better than last year's co. The Midnight Sons 10; S. R. O. Classmates 14; light attendance. The Merry Widow 17, with Charles Meakins and Mabel Wilber, delighted a crowded house, despite the fact that this was its third appearance here. Three Weeks 18; fair co. and business. Thomas Dixon in The Sins of the Father 22, 23; good performance; pleased three well filled houses. Marie Nielsen and co. in repertoire 26-28. Ida St. Leon in Polly of the Circus 30-2. Adelaide Thurston 6. Seven Days 7, 8. Imperial Russian Ballet 10. The Girl from Rector's 13, 14. De Wolf Hopper 16. Madame X 17.

FORT WORTH.—BYERS OPERA HOUSE (F. W. Greenwall): The Climax Jan. 18 to poor house. The Midnight Sons 19, 20; crowded houses; three performances. The Man on the Box 21 to good business. Adelaide Thurston in The Ananias 23, 24. The Merry Widow with Mabel Wilbur and Charles Meakins 27, 28. Billy S. Clifford and Marguerite de Vin 27, 28. Ben-Hur 30-4. Madame X 6, 7. Anna Pavlowa and Mikail Mordkin, with Russian Imperial Orchestra and Ballet, 8.—MAJESTIC (T. W. Mullaly): Excellent bill 16-21 to good business. Banda Roma, very good headliner; Williams and Gordon, Leo Beers, Nip and Tuck, and others.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson): Little Detective Jan. 21; light business; poor satisfaction. Angel's Comedians opened week 23 in Sampson of Yale; good business. Blue Mouse 2. Newlyweds and Baby 8. Classmates 13.

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LA GRANGE.—OPERA HOUSE (Frederick Hoffman): Bert Leigh in The Man on the Box Jan. 14; splendid, to capacity business. Marie Nielsen and co. 16-21; good co., to satisfactory business. Bachelor's Honeymoon 3.

VERMONT.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): The Time, the Place and the Girl 13; excellent, to good business. Mother and Son 19 cancelled. Vogel's Minstrels 25. Old Homestead 26.

NEWPORT.—LANE'S OPERA HOUSE (H. S. Lane): Time, the Place and the Girl 19; large house; fine co.; pleased. Old Homestead 25.

WOODSTOCK.—MUSIC HALL (A. B. Morgan): John M. Thomas, D. D., Lecture 17. The Old Homestead 19.

VIRGINIA.

RICHMOND.—ACADEMY (Otto Wells): Richard Carle in Jumping Jupiter Jan. 16, 17 pleased packed houses. Honey Boy Minstrels 19. Doris Mitchell in The Spendthrift 25. Frances Starr in The Easiest Way 2.—COLONIAL (S. N. Donalds): Pauline Perry in The Silver Bottle 22-28.—GRANBY (Otto Wells): Josiah Poynter in The Little Girl That He Forgot 9-14; business big. Ward and Vokes in The Trouble Makers 16-21. Hathe Williams in Just the Sun Went Down 23-28.

STAUNTON.—BEVERLEY THEATRE (Barkman and Shults): Robinson's English Dread Queens co. 9; good performance and business. Madame Sherry 12 to capacity; splendid production and cast. Creatore's Band 13; fair business and excellent performance. George Evans' Honey Boy Minstrels 28.

PETERSBURG.—ACADEMY (Dan Reagan): Cambrian National Glee Singers 11 pleased fair house.

DANVILLE.—ACADEMY (S. A. Schloss): Hutton-Bailey Stock co. 16-21; good co. and business.

WASHINGTON.

SPOKANE.

Minnie Victorson and William Blair Divided Honors—Some Interesting Items.

This Woman and This Man with Minnie Victorson and William W. Blair in the leading roles, played to fair business at the Auditorium Jan. 15. The Three Twins 22-24; Seven Days 1-4; The Queen of the Moulin Rouge 9-11; Fabrese De Angelis 12; Mary Mannering 14; Father and the Boys 24.

The Baker Stock co. played to good business in Charley's Aunt at the Spokane the week of 15. Howard Russell played the role of the bogus aunt and scored. The balance of the co. was well received. Samson is underlined 22-28.

The Lawrence Stock co. scored in Barbara Frietchie at the American week of 15. Jane Vivian Kelton had the title role and received good support. Three Weeks is underlined 22-28.

An effort to have the license of the Unique Burlesque Theatre revoked may result from an investigation now being carried on by the theatre censorship committee. This is the same theatre which was investigated last Spring by police officers under the direction of Mayor Pratt.

Charles H. Muehlman has tendered his resignation as assistant manager of the American Theatre. Mr. Muehlman was largely instrumental in the promotion of the theatre and has been connected with it since its opening last month.

H. Reed Fulton of Asotin, Wash., a junior at the Washington State College, Pullman, has written a play called The College Moon, which was presented seven times recently by students of the college.

A Legend of Granada will be sung by the Woman's Club Chorus at Vincent Methodist church 30.

A vaudeville programme was given at the Auditorium Theatre 18 for the benefit of the Y. M. C. A. The affair was largely attended and proved a success.

D. P. Sutton of Butte, Mont., vice-president and secretary of the Northwest Theatrical circuit, is in Spokane en route to Butte from Portland. Mr. Sutton, who is an extensive mine owner, has been an officer of the theatrical circuit since its inception a number of years ago and attended the opening of the Spokane Theatre more than ten years ago.

The new opera house at Kamiah, Idaho, has been opened by the presentation of The Lost Elevator, by home talent. A crowded house greeted the players.

Edith Kemp of Spokane will take part in a sketch entitled Are We Insane, to be given at the Blair business college by the literary society of the school.

The Mother's Curse was presented by the pupils of St. Joseph's Catholic school at Cottonwood, Idaho, 17. The attendance was the largest ever assembled in Cottonwood, the proceeds going to the fund being raised to provide a library for the school.

W. S. M'CREA.

SEATTLE.

Fairly Good Business and Strong Attractions at All Houses This Week.

At the Moore the attraction was Madame Tetrazzini Jan. 16, who captivated a large audience. Floral tributes were in evidence. The concert was one of the most successful ever given by the Ladies Musical club. Frederick Hastings, baritone, Andre Benoist, pianist, and Walter Oesterreicher, flutist, assisted in making the event a delightful and memorable one. Madame Tetrazzini graciously responded to many encores. The Pirates of Pensance 20, 21, under the auspices of the Schubert club, was well patronized. This Woman and This Man 22-25. Seattle Symphony Orchestra 26.

The Squaw Man 15-21 was presented by a capable co. at the Grand before audiences averaging good business. J. C. Livingston appeared in the title role with effect. Richard Jose in Silver Threads 22-28.

The Baker Stock co. at the Seattle appeared in a clever presentation of On the Quiet 15-21, which amused and entertained audiences ranging from small to large. The Three of Us 22-28.

At the Alhambra the offering was Anita, the Singing Girl, 15-21, with Emma Bunting in the title part, who invested the character with skill and finish. The attendance averaged fair business. The Golden Giant Mine 22-28.

At the Lois vaudeville is being offered for the present.

The New Orpheum Theatre, under construction near Third and Madison Street, is rapidly approaching completion.

BENJAMIN F. MESSERVEY.

TACOMA.—TACOMA: The Honeymoon Jan. 15, 16 to fair business. A Stubborn Cinderella 18; fair patronage.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. E. Kemery): The Flirting Princess Jan. 26 pleased capacity. New York Symphony Orchestra, Walter Damrosch, conducting, 28, delighted S. R. O. The Man on the Box 4. Viola Allen in The White Sister 6. Harry Woodruff in The Genius 10.—HIPPODROME (Ed. Heible): The Sicilian Trio, Harry Welton, the Musical Simpsons 26-28; good business.

WHEELING.—COURT (E. L. Moore): Madame Nordica Jan. 27. Grace George 28.—VIRGINIA (Charles A. Feinler): George Sidney 23-25; S. R. O. Vaughn Glaser 26-28. Man of the Hour 30-1.—APOLLO (H. W. Rogers): Moulin Rouge Girls 23-28; S. R. O. The Passing Show 30-4.

WESTON.—CAMDEN OPERA HOUSE (Guy F. Gregg): The Red Mill 9 pleased capacity. The Man of the Hour 16. McEwen 23-28 (except 27) pleased good business. The Man on the Box 27. As Told in the Hills 30. The Girl from Rector's 31. Reuben in New York 3.

HUNTINGTON.—HUNTINGTON THEATRE (Joseph Gainor): Sis Perkins Jan. 21; fair business. Grace George in Sauce for the Goose 23. Harry Bulger in The Flirting Princess 26. Viola Allen in The White Sister 2. The Wolf 4.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe): Robinson Opera co. and Orchestra 17 failed to please small house. Sis Perkins 24. St. Elmo 26. Spendthrift 31.

WISCONSIN.

WAUSAU.—OPERA HOUSE (C. S. Cone): Daisy Cameron in Nancy 5; good co.; fair business. Metropolitan Stock co. 9-22; good co. and business; plays: Little Miss Robinson Crusoe, Two Little Sailor Boys, Girl from Dixie, The Crucifix, The Jew's Revenge, The Girl of the Mountains, and The Man from Sacramento. The Sunny South 8.

EAU CLAIRE.—OPERA HOUSE (C. D. Moon): University of Wisconsin Glee and Mandolin Club Jan. 19; to big business. The Call of the Wild 21; light patronage; good attraction. Manhattan Stock co. 22-28. Blanche Walsh in The Other Woman 5. The Commuters 6. Father and the Boys 8. The Nigger 11.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Daisy Cameron in Nancy 3; good business and good satisfaction. The Bachelor's Honeymoon 6; fair attraction; light business. Sunny South 12 canceled. Man on the Box 17; good co.; good business. Edward Amherst Ott 23.

LA CROSSE.—THEATRE (Gage and Wehlhuter): The Fortune Hunter 12 drew one of the largest houses of the season; audience well pleased. Bright Eyes 15; pleased large house. The Call of the Wild 19; light house. Henry Woodruff in The Genius 21; fair business.

SUPERIOR.—OPERA HOUSE (C. A. Marshall): Lion and the Mouse Jan. 18 pleased good business. Franklin Woodruff in The Call of the Wild 28. Father and the Boys 9. Miss Nobody from Starland 20. Jefferson De Angelis 21. Howe's Pictures March 6.

OSHKOSH.—GRAND OPERA HOUSE (J. F. Williams): In the Shadows of the Gallows 15; house crowded. Baby Mine 16 to a good house. The Commuters 17. Daisy Cameron in Nancy 22.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): The Mock Said All Stock co. commenced a week's engagement 16 to big house in The Bowery Detective. Baby Mine 24. The House of a Thousand Candles 25.

NEENAH.—THEATRE (F. A. Leavings): Henry Woodruff in The Genius 17; good co., to good house. Sunny South 20.

APPLETON.—THEATRE (E. L. Goldberg): Baby Mine 15; excellent performance; large audience. The Commuters 19. Sunny South 20.

VAUDEVILLE.

The current bills at the various houses are:

Fifth Avenue.—Andrew Mack with new songs and stories about the Emerald Isle is scheduled for the headline position, while Gerald Griffin and his company in Other People's Money ranges somewhat nearer the top than Eddie Leonard, assisted by Mabel Russell in songs of the Southland. Conspicuous among the other excellent offerings on the bill are: Sol Goldsmith and Guy Hoppe in The Commercial Drummers, Frank Milton and the De Long Sisters, a new singing trio from the West, in Twenty Minutes Lay-over at Alfalfa Junction; Yvette, the girl with the violin; Alpine Troupe, double wire thrillers; Billy Burke's musicality, The Models of the Jardin de Paris, with Carl Henry; Cedora, feminine equilibrist, in a mad whirl in the golden globe.

Manhattan.—Gertrude Hoffmann's Revue, Lillian Shaw, Raymond and Caverly, McConnell and Simpson, Dave Ferguson, Christie and Willis, Strength Brothers, Miller and Mack.

Hammerstein's.—Nat Goodwin and company in Lend Me Five Shillings, Hedges Brothers and Jacobsen, Ashley and Lee, the Three Leightons, Miller and Lyle, Beth Tate, Leon Rogee, Mabelle Fonda Troupe, Leroy and Paul.

American.—Dora Martini, Helen Vincent, Carpetti Brothers, Emma Don, Great Tallman, Four Romas, Baxter and La Conda, Mabel Johnstone, Girif, Trovato, William Courtleigh and company, Morris and Kramer, Great Albini, Adele Ritchie, Ma Gosse, Carnos Brothers.

Plaza.—Margaret Brancroft, Winfield Sheridan, Fritz's Dogs, Andrew Allslip, Adams Brothers, Eddie Foley, Bert Leslie Players, Violet McMillan, Roberty Dancers, Cliff Gordon, Gennaro's Band, Four Barlows, Pullman Porter Maids, Arthur Aldridge, C. Richmond and company, Daisy Harcourt, Three Maids of Sale.

Colonial.—Valeska Suratt, assisted by Fletcher Norton and a company of fifteen people, in Sheaffe's Varieties; Ethel Green, Charles F. Semon, Karl Emmy's Pets, Kitamura Japs, Fred Brown and James Ritter, Fay, Two Coleys and Fay, Grey and Peters, Emma Dunn and company in a one-act play, The Baby.

Alhambra.—Eva Tanguay, Gordon, Eldrid and company, Conroy and Lemaire, Cole and Johnson's Dancing Girls, Schictell's Manikins, Tempest and Sunshine, Martinetti and Sylvester, the Reeds, Harry First and company in a one-act play, The Strongest Link.

Bronx.—Frank Keenan and company in a one-act play, The Oath; Barry and Wolford, Marie and Billy Hart, Bernardi, Ward, Klare and Ward, Hyman Meyer, L. T. Johnson, Hill and Ackerman, Ellis-Nowlin Troupe.

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CANADA.

MONTREAL.

Sarah Bernhardt Well Received at His Majesty's—George Arliss in Parker's New Play.

Bernhardt opened at His Majesty's to a packed house in L'Aiglon Jan. 23, and this wonderful woman gave nine performances during her engagement, the very thought of which would have caused nervous prostration in many an actress thirty years her junior. Her Camille on Tuesday afternoon was a beautiful bit of acting, followed by artistic portrayals of Jeanne d'Arc, Madame X., La Tosca, and a composite bill. Her co. is one of unusual excellence, special credit being due to Lou Tellegen, M. Decoeur and Mauudian. Old Homestead 30-4.

George Arliss opened at the Princess to a good house 23 in his new play, Disraeli, by Louis N. Parker. In the stealing of the papers connected with the Suez Canal the machinery is perhaps a little too obvious, but the interest is sustained and the climaxes to the second and third acts are striking. Mr. Arliss' portrayal of Disraeli adds another to his long list of successes; it is the work of an artist. He is supported by a well balanced co., particularly good work being done by Marguerite St. John, Courtney Foote, Margaret Dale, and Elsie Leslie. The Nigger 30-4.

There is a lively and amusing programme at the Orpheum. Cliff Bersac's Comedy Circus causes all sorts of laughter. The Tossing Austins and Niblo's Birds are both good turns. Marion Murray and co. scored in A Prima Donna's Honeymoon. Dave Furgeson, a Montreal boy, did some clever monologue work. Lyons and Yosco, The Harvest and the Singer, do a most artistic act. The Tasmanian-Vandleman acrobats are above the average, and Morton and Morre, late of The Merry Whirl, were well received.

The Kawana Brothers, Japanese acrobats, and Violet Crane and co. in a bright sketch are two of the chief features at the Francais this week, and there are a number of other good turns.

Corey Brothers and Charles Julan are the headliners at the Lyric, and the moving pictures are particularly good.

Granville and Mark, the Society Trio, and Leon and Payne are the features of the olio with the Cherry Blossoms at the Royal. The chorus is large and good looking.

Jeanne la Maudite, an interesting melodrama, is the bill at the National.

W. A. TREMAYNE.

TORONTO.

The Fourth Estate Fulfilled All Expectations—The Fascinating Widow at the Princess.

After extensive advance advertisement and keeping the Toronto public waiting for many months, The Fourth Estate arrived with all its metropolitan power of attraction at the Royal Alexandra Jan. 23-28. It was worth the waiting for. Edward Terry 30-4.

The Fascinating Widow played 23-26 at the Princess Theatre. The music was bright and pleasing, some good song numbers being introduced. Eva Fallon as Ivy Tracy, the clinging vine, was very popular, her rendering of "Girls, I'm Kissed in Dreams" and "Don't Make a Noise" being heartily encored. Miss Fallon certainly scored heavily in this city. David Belasco presented The Lily 26-28. When Sweet Sixteen 30-4.

Wright Lorimer in his biblical success, The Shepherd King, was at the Grand Opera House. Mr. Lorimer is as good as in his first appearance, and the play has lost none of its old-time attraction, playing to capacity houses. Passing tribute should be given to Bingham Royce, J. Irving White, Ruth Copely, and Halen Singer. Al. H. Wilson 30-4.

A bill quite suited to a variety of tastes was presented at Shea's. Nonette, the violinist, plays with a freedom of tempo and rhythm that is very pleasing. Amelia Stone and Armand Kaliss in "Mon Amour" were quite entertaining, and their song, "The Birth of Love," is a decided feature. Much fun was produced by Billy B. Van and the Beaumont Sisters. Vittorio and Georgetto, gymnastic experts; Rayno's trained dogs, Selma Brats, Henry Clive, and Barry and Wolford were the other good features.

E. CHESTER IRONSIDE.

HAMILTON, ONT.—OPERA HOUSE (A. R. Loudon): Wildfire 2 pleased two good houses. Wright Lorimer 4, 5; fine cast. Beverly 6, 7. Lena Ashwell in Judith Zaraine 10; large audience and repeated curtain calls. Ian Robertson in The Passing of the Third Floor Back 12; fair house. The Cat and the Fiddle 13, 14; pleased. May Robson in The Rejuvenation of Aunt Mary 16. Grace George in Sauce for the Goose 17. Pavlowa and Mordkin 18. Paid in Full 20, 21; well pleased houses. The Final Settlement 23, 24; fair business. When Sweet Sixteen 26. Edwin Terry 28. Fourth Estate 31. Jolly Bachelors 1, 2. Bessie McCoy in The Echo 3, 4.

OTTAWA, ONT.—RUSSELL (P. Gorman): Lena Ashwell in Judith Zaraine 13, 14 to small but appreciative audiences. May Robson in The Rejuvenation of Aunt Mary 17, 18 to large audiences. When Sweet Sixteen 23, 24.—DOMINION (Gus S. Greening): Marion Murray and co., Niblo's Talking Birds, Dave Ferguson, Tasmanian Van Dieman Troupe, Dora Ronca, Barry and Halvers, Tossing Austins, and pictures are filling the house at each performance 16-21.

LONDON, ONT.—OPERA HOUSE (J. R. Minhinnick): Paid in Full was well presented 14 by a satisfactory co., to fair business at two performances. Grace George in Sauce for the Goose 16 delighted a large audience. Imperial Russian Ballet and Orchestra 19. Ian Robertson in The Passing of the Third Floor Back 20. May Robson in The Rejuvenation of Aunt Mary 21.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES

ACROSS THE GREAT DIVIDE (G. W. Lyon, mgr.): Du Quoin, Ill., 1, Benton 2, Mt. Vernon 3, Harrisburg 4, McLeansboro 6, Enfield 7, Grayville 8, Albion 9, Mt. Carmel 10, Clay City 11, Toledo 13.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Jan. 23-March 11.

ALIAS JIMMY VALENTINE (Liebler and Co., mgrs.): Milwaukee, Wis., 29-Feb. 4.

ALLEN, ESTELLE (Alfred Allen, mgr.): Atlantic City, N. J., 30-Feb. 4.

ANGLIN, MARGARET (Liebler and Co., mgrs.): Chicago, Ill., Jan. 23—indefinite.

ARRIVAL OF KITTY (Doherty Collins, mgr.): Geneva, N. Y., 1, Wellsboro, Pa., 2, Towanda 4, Susquehanna 6, Binghamton, N. Y., 7, Oneonta 8, Kingston 9, Walden 10, Middletown 11, Haverstraw 13.

AS THE SUN WENT DOWN (Arthur C. Aiston, mgr.): Manchester, N. H., 30-Feb. 1, Baltimore, Md., 6-11.

AT CRIPPLE CREEK: Brooklyn, N. Y., 30-Feb. 4.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Detroit, Mich., 29-Feb. 4.

AT THE OLD CROSS ROADS (Arthur C. Aiston, mgr.): Manchester, N. H., 30-Feb. 1, Lowell, Mass., 2-4, Portland, Me., 6-8, Lewiston 9-11.

BABY MINE (William A. Brady, mgr.): Fort Dodge, Ia., 1, Boone 2, Marshalltown 3, Des Moines 4, 5, Grinnell 6, Ottumwa 7, Iowa City 8, Moline, Ill., 9, Rock Island 10, Muscatine, Ia., 11.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 23—indefinite.

BARRIER, THE (William G. Colvin, mgr.): Salina, Cal., 1, Hollister 2, San Jose 3, Stockton 4, Fresno 5.

BARRIERS BURNED AWAY (Gaskell-MacVitty-Carpenter Co., mgrs.): Faribault, Minn., 1, Northfield 2, Rochester 3, Owatonna 4, Albert Lea 5, Blue Earth 6, Pipestone 7, Montevideo 8, Milbank 9, Willmar 10, Litchfield 11.

BARRYMORE, ETHEL (Charles Frohman, mgr.): New York city Jan. 2—indefinite.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 15—indefinite.

BELLEW, KYRLE (Charles Frohman, mgr.): Dayton, O., 1, Richmond, Ind., 2, Muncie 3, Decatur, Ill., 4, St. Louis, Mo., 5-11.

BEN-HUR (Klaw and Erlanger, mgrs.): Ft. Worth, Tex., 30-Feb. 4.

BERNHARDT, SARAH (W. F. Connor, mgr.): Philadelphia, Pa., 30-Feb. 4, Washington, D. C., 6-11.

BILLY (Sidney Drew, mgr.): Schenectady, N. Y., 1, 2, Utica 3, 4.

BILLY THE KID (F. R. Hoadley, mgr.): St. Louis, Mo., 29-Feb. 4.

BLINN, HOLBROOK (Wm. A. Brady, mgr.): New York city Jan. 30—indefinite.

BLUE MOUSE (Messrs. Shubert, mgrs.): New Orleans, La., 29-Feb. 4.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Grand Rapids, Mich., 29-Feb. 4, Ft. Wayne, Ind., 5, 6, Richmond 7, Anderson 8, Terre Haute 9-11.

BURKE, BILLIE (Charles Frohman, mgr.): New York city Dec. 26—indefinite.

CAMERON, DAISY (Kerr Amusement Co., Kankakee, Ill., 1, Urbana 2.

CAREW, MABY (R. G. Kingston, mgr.): Mayfield, Ky., 2, Cairo, Ill., 4, Charleston, Mo., 6, Farmington 8, Bonne Terre 10, De Soto 11, Festus 12.

CARTER, MRS. LESLIE (John Cort, mgr.): Philadelphia, Pa., 30-Feb. 11.

CHECKERS (Stair and Havlin, mgrs.): Chicago, Ill., 22-Feb. 4.

CHEVALIER, ALBERT (Liebler and Co., mgrs.): St. Louis, Mo., 29-Feb. 4.

CHORUS LADY (Henry B. Harris, mgr.): Providence, R. I., 30-Feb. 4.

CITY, THE (The Shuberts, mgrs.): Brooklyn, N. Y., 30-Feb. 4.

CLIMAX, THE (Southern: United Play Co., Inc., mgrs.): Paris, Tex., 1, Clarksville 2, Greenville 3, Sulphur Springs 4, Marshall 6.

Palestine 7, Hearne 8, Groesbeck 9, Mexia 10, Corsicana 11.

GLIMAX, THE (Western: United Play Co., Inc., mgrs.): La Grande, Ore., 1, Baker City 2, Weiser, Ida., 4, Parrotte 5, Ontario, Ore., 7, Caldwell, Ida., 8, Nampa 9, Boise 10, 11.

GOLLIER, WILLIAM (Lew Fields, mgr.): New York city Nov. 28—indefinite.

COMEDIANS (Henry B. Harris, mgr.): Washington, D. C. 30-Feb. 4.

COMMUTERS (Co. B: Henry B. Harris, mgr.): St. Paul, Minn., 29-Feb. 1, Minneapolis 2-4.

CONCERT, THE (David Belasco, mgr.): New York city Oct. 3—indefinite.

COUNTRY BOY (Henry B. Harris, mgr.): Chicago, Ill., Dec. 4.

COUNTY SWEEP (Co. A: Fay Templeton, mgr.): Grand Rapids, Mich., 29-Feb. 1, Kalamazoo 2, Battle Creek 3, Jackson 4, Ann Arbor 5, Detroit 6-11.

CRANE, WILLIAM H. (Charles Emerson Cook, mgr.): Boston, Mass., Dec. 26—indefinite.

CROSSMAN, HENRIETTA (Henry B. Harris, mgr.): Chicago, Ill., 29-Feb. 4.

DANIEL BOONE ON THE TRAIL (Western: Ben B. Harris, mgr.): Shreveport, La., 1, Monroe 2, Vicksburg, Miss., 3, Greenville 4, Greenwood 5, Yazoo City 6, Meridian 7, Hattiesburg 8, Laurel 9, Natchez 10, Baton Rouge 11.

DANIEL BOONE ON THE TRAIL (Western: S. A. Mitchell, mgr.): La Mars, Ia., 1, Sioux City 2, Madison, S. D., 3, Big Grove 4.

DEEP PURPLE (Lieber and Co., mgrs.): New York city Sept. 5—indefinite.

DEFENDER OF GAMERON DAM (Darrell H. Lyon, mgr.): Chicago, Ill., 29-Feb. 4, Des Moines 5-8.

DONALDSON, ARTHUR (Gus Hill, mgr.): Washington, D. C., 30-Feb. 4.

DREW, JOHN (Charles Frohman, mgr.): New Haven, Conn., 1, Springfield, Mass., 2, Hartford, Conn., 3, 4.

EAT AND JANE (Harry Green, mgr.): Hondo, Tex., 1, San Marcos 2, Gruenger 3, Llano 4, Lampasas 7, Santa Anna 8, Ballinger 9, Mineral Wells 10, San Angelo 11.

EVERYWOMAN (Henry W. Savage, mgr.): Hartford, Conn., 9-11.

EXCUSE ME (Henry W. Savage, mgr.): New York city Jan. 30—indefinite.

FAIRBANKS, DOUGLAS (Wm. A. Brady, mgr.): Washington, D. C., 30-Feb. 4.

FAVERSHAM, WILLIAM (Frank Wilstach, mgr.): New York city Jan. 16-Feb. 11.

FIRING LINE (Delamater and Norris, mgrs.): Orlando, Fla., 1, Lakeland 2, Tampa 3, 4, Ocala 5, Gainesville 6, Quitman, Ga., 8, Thomasville 9, Albany 10, Americus 11.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Boston, Mass., 30-Feb. 4, Philadelphia, Pa., 6-11.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city 23-Feb. 4, Philadelphia, Pa., 6-11.

FOURTH ESTATE (Liebler and Co., mgrs.): London, Ont., 2.

GAMBLERS (Authors' Production Co., mgrs.): New York city Oct. 31—indefinite.

GEORGE, GRACE (Wm. A. Brady, mgr.): Chicago, Ill., Jan. 30—indefinite.

GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.

GET RICH QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.

GILLETTE, WILLIAM (Charles Frohman, mgr.): Brooklyn, N. Y., 30-Feb. 4, Chicago, Ill., 6—indefinite.

GILMORE, BARNEY (Geo. A. Quinn, mgr.): St. Louis, Mo., 29-Feb. 4, Kansas City 5-11.

GILMORE, PAUL (Paul Gilmore, mgr.): Little Rock, Ark., 2.

GIRL AND THE OUTLAW (R. J. Riddell, mgr.): Elwood, Ind., 1, Peru 2, Logansport 3, Valparaiso 4, Michigan City 5, Elkhart 6, Mishawaka 7, 11.

GIRL AND THE RANGER (J. A. Stevens, mgr.): Lincoln, Kan., 1, Herington 2, Valley Falls 3, Marysville 4, Atchison 5, Kansas City, Mo., 6-11.

GIRL AND THE STAMPEDE (Cordell and Hewitt, mgrs.): Omaha, Neb., 29-Feb. 4.

GIRL FROM RECTOR'S (Albert Hoyer, mgr.): Fort Scribner, Ark., 1, Little Rock 2, Pine Bluff 3, Texarkana 4, Shreveport, La., 5, Jackson, Miss., 6, Natchez 7, Baton Rouge, La., 8, Alexandria 9, Lake Charles 10, Beaumont, Tex., 11, Houston 12.

GIRL IN THE TAXI (A. H. Woods, mgr.): Brooklyn, N. Y., 30-Feb. 4.

GIRL IN THE TAXI (A. H. Woods, mgr.): San Francisco, Cal., 29-Feb. 4.

GIRL OF THE MOUNTAINS (O. E. Wescott): Bloomington, Ill., 1, Virginia 2, Pittsfield 3, Mansfield, Mo., 4, Burlington, Ia., 5, Galesburg, Ill.

GLASER, VAUGHAN (Vaughan Glaser, mgr.): Pittsburgh, Pa., 30-Feb. 4, Dayton, O., 6-11.

GRAUSTARK (Central): Baker and Castle, mgrs.): Rochester, N. Y., 30-Feb. 1, Syracuse 2-4.

GREAT DIVIDE (Henry Miller Co., mgrs.): Philadelphia, Pa., 30-Feb. 4.

GREY, KATHERINE, AND WILLIAM DESMOND (J. C. Williamson, Ltd., mgr.): Wellington, New Zealand, 18-Feb. 2, Wanganui 3, 4, Stratford 6, Hawera 7, New Plymouth 8, Palmerston North 9, 10, Hastings 11, Napier 13, 14, Gisborne 15-18, Auckland 20-March 11.

HANS HANSON (Louis Reis, mgr.): Quanah, Tex., 1, Memphis 2, Clarendon 3, Childress 4.

HARNED, VIRGINIA (A. J. Ailesworth, mgr.): Birmingham, Ala., 1, 2, Montgomery 3, Mobile 4, New Orleans, La., 5-11.

HILLIARD, ROBERT (Frederic Thompson, mgr.): Jersey City, N. J., 30-Feb. 4.

HODGE, WILLIAM (Liebler and Co., mgrs.): Philadelphia, Pa., Nov. 14—indefinite.

ILLINGTON, MARGARET (Edward W. Elsner, mgr.): Mansfield, O., 1, Columbus 2, Toledo 3, 4, Detroit, Mich., 6-8, Hamilton, Ont., 11.

IN OLD KENTUCKY (Litt and Dingwall, mgrs.): Syracuse, N. Y., 30-Feb. 1, Rochester, 2-4.

IRWIN, MAY (Liebler and Co., mgrs.): New York city 30-Feb. 4.

JAMES BOYS IN MISSOURI: Milwaukee, Wis., 29-Feb. 4.

KIDNAPPED FOR A MILLION (Herbert Perry, mgr.): Hudson, Wis., 1.

KOLKER, HENRY (Henry W. Savage, mgr.): Chicago, Ill., Jan. 1—indefinite.

LEIGH, BERT (Ernest Latimore, mgr.): Quanah, Tex., 1, Crowell 2, King City 3, Hamlin 4, Stamford 6, Abilene 7, Colorado 8, Midland 9, Big Springs 10.

LIGHT ETERNAL (Rice, Stair and Havlin, mgrs.): Dayton, O., 30-Feb. 1.

LILY, THE (David Belasco, mgr.): Cleveland, O., 30-Feb. 4.

LION AND THE MOUSE (United Play Co., Inc., mgrs.): Yankton, S. D., 1, Vermillion 2, Pierre 3, Le Mars 4, Sioux City 5, Big Grove 6, Perry 7, Webster City 8, Iowa Falls 9, Independence 10, West Liberty 11, Cedar Rapids 12.

LION AND THE MOUSE (W. M. Hale, mgr.): New Orleans, La., 29-Feb. 4, Memphis, Tenn., 6-11.

MADAME X (Eastern: Henry W. Savage, mgr.): Boston, Mass., Dec. 12—indefinite.

MADAME X (Southern: Henry W. Savage, mgr.): Chester, Pa., 1, Baltimore, Md., 2-4, Washington, D. C., 5-11.

MADAME X (Western: [illegible]): [illegible]

[illegible]

MANN, [illegible] (Wm. A. Brady, mgr.): Chicago, Ill., 29-Feb. 4.

MARIE ANTOINETTE (Messrs. Shubert, mgrs.): Chicago, Ill., 29-Feb. 4, Washington, D. C., 6-11.

MEADE, [illegible] (Oliver and Bradford, mgrs.): [illegible] Brunswick 5.

[illegible] (D. Altman, mgr.): [illegible]

[illegible] (Gus Hill, mgr.): Jackson, Mich., 1, Battle Creek 2, Kalamazoo 3, Grand Rapids 4, Muskegon 5, Saginaw 6, Bay City 7, Flint 8, Detroit 9-11.

MISSOURI GIRL (Southern: P. W. Richardson, mgr.): Fairmont, W. Va., 1, Cedar Falls 2, Waverly 3, Charles City 4, Rockwell City 5, Webster City 6, Fort Dodge 7.

MISS WOOD'S DAY (Cohan and Harris, mgrs.): Chicago, Ill., 29-Feb. 4.

MISS WOOD'S OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Chicago, Ill., 29-Feb. 4.

MODERN, THE (Wm. A. Brady, Ltd., mgr.): Montreal, P. Q., 30-Feb. 1, New York city 6-11.

O'HARA, FISKE (Al. McLean, mgr.): Peoria, Ill., 29-Feb. 1, Davenport, Ia., 2, Dubuque 3, St. Paul, Minn., 5-11.

OLCOTT, CHAUNCEY (Augustus Piton, mgr.): New York city 30-Feb. 11.

OLD HOMESTEAD: Montreal, P. Q., 30-Feb. 4.

OLD HOMESTEAD (Frank Thompson, mgr.): Milwaukee, Wis., 29-Feb. 1, Dayton, O., 2-4, Toledo 6-8, Indianapolis, Ind., 9-11.

OUR VILLAGE POSTMASTER (W. B. Leonard, mgr.): Lehigh, Ia., 1, Williams 2, Gowdell 4.

OVER NIGHT (Wm. A. Brady, mgr.): New York city Jan. 2—indefinite.

PAID IN FULL (Central: United Play Co., Inc., mgrs.): Boonville, Mo., 1, Columbia 2, Jefferson City 3, Sedalia 4, Clinton 6, Ft. Scott, Kan., 7, [illegible], Mo., 8, Springfield 9, Carthage 10, Joplin 11.

PAID IN FULL (Southern: United Play Co., Inc., mgrs.): Lawton, Okla., 1, Norman 2, Purcell 3, Durant 4, [illegible] 5, [illegible] (Wagenhals and Kemper, mgrs.): [illegible] City, Mo., 29-Feb. 4, St. Joseph 5-8.

PAID IN FULL (Wagenhals and Kemper, mgrs.): [illegible], Ont., 1, Renfrew 2, Ottawa 3, 4.

PAIR OF COUNTRY KIDS (H. W. Link, mgr.): [illegible] Moberly 4, Brunswick 5, Mexico 6, Mason 7, Bevier 10, Macalbal 11.

PEGGY, A BAD BOY (Renner and Cutler, mgrs.): Waterloo, Ind., 1, Albion 2, Crowwell 3, Bluffart 4, Goshen 6, La Grange 7, Auburn 8, Garrett 9, Nappanee 10, South Bend 11, Gary 12.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): [illegible] City, Ida., 3, 4.

POMANDER WALK (Liebler and Co., mgrs.): New York city Sept. 5—indefinite.

POTTER, MAXINE (Harry J. Jackson, mgr.): [illegible]

PRINCE OF WILD SAGE (Geary Graham, mgr.): Hobart, Okla., Cordell 7, Custer City 8, Arapaho 9, Elk City 10, Clinton 11, Geary 12.

PRINCESS OF SUNNYBROOK FARM (Kirby and Brunner, mgrs.): New York city Oct. 3—indefinite.

ROBERTSON, FORBES (Messrs. Shubert, mgrs.): Chicago, Ill., 29-Feb. 4.

ROBSON, MAY (L. S. Sire, mgr.): Milwaukee, Wis., 29-Feb. 4.

ROSARY (Northern: [illegible] and Clifford, Inc., mgrs.): [illegible]—indefinite.

ROSARY (Southern: [illegible] and Clifford, Inc., mgrs.): Nashville, Tenn., 29-Feb. 1, Memphis 2, Pine Bluff, Ark., 3, Texarkana 4, Shreveport, La., 5, Jackson, Miss., 6, Natchez 7, Baton Rouge, La., 8, Alexandria 9, Lake Charles 10, Beaumont, Tex., 11, Houston 12.

ROSARY (Western: [illegible] and Clifford, Inc., mgrs.): Deadwood, S. D., 1, Pierre 2, 3, Aberdeen 4, Watertown 5, Fleidman 6, Duluth, Minn., 7, Grand Rapids 8.

ROSARY (Northern: Rowland and Clifford, Inc., mgrs.): Monroe, La., 1, Jackson, Miss., 2, Meridian 3, Selma, Ala., 4, Atlanta, Ga., 6-11.

ROUND UP (E. J. Cohn, mgr.): Indianapolis, Ind., 30-Feb. 4.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): Little Rock, Ark., 2, Hot Springs 3, Shreveport, La., 4.

ST. ELMO (Central: United Play Co., Inc., mgrs.): Joplin, Mo., 1, Aurora 2, Mansfield 3, Springfield 5, Harrison, Ark., 7, Rogers 8, Bentonville 10.

ST. ELMO (Glaser and Stair, mgrs.): Des Moines, Ia., 29-Feb. 1.

SCARECROW, THE (Henry B. Harris, mgr.): New York city Jan. 17—indefinite.

SCOTT, OTHIS (Messrs. Shubert, mgrs.): Brooklyn, N. Y., 30-Feb. 4.

SEARS, BELLE (L. C. Wirwell, mgr.): Chicago, Ill., Jan. 15—indefinite.

SENTIMENTAL SALLY (Charles Dillingham, mgr.): Chicago, Ill., Dec. 26—indefinite.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Brooklyn, N. Y., 16-Feb. 4, Philadelphia, Pa., 6-18.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Detroit, Mich., 29-Feb. 4.

SHOEMAKER (Gus Hill, mgr.): Chicago, Ill., 29-Feb. 4.

SILVER THREADS (Joe Lane, mgr.): Nanaimo, B. C., 1, New Westminster 2, Anacortes, Wash., 3, Arlington 4, Everett 5, Mount Vernon 6, Montesano 7, Aberdeen 8, Olympia 9, Centralia 10, Vancouver 11.

SINS OF THE FATHER (George H. Brennan, mgr.): Taylor, Tex., 1, Temple 2, Marlin 3, Waco 4.

SIR PERKINS (C. Jay Smith, mgr.): Middleboro, Ky., 1, Corbin 2, Richmond 3, Mt. Sterling 4.

SKINNER, OTIS (Charles Frohman, mgr.): New York city Jan. 24—indefinite.

SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Baltimore, Md., 30-Feb. 4, Washington, D. C., 6-11.

SPENDTHRIFT (Frederic Thompson, mgr.): Boston, Mass., 30-Feb. 4.

SPENDTHRIFT (Frederic Thompson, mgr.): Buffalo, N. Y., 30-Feb. 4.

SPOONER, CECIL (E. W. Little, mgr.): Toledo, O., 30-Feb. 1, Ft. Wayne, Ind., 2-4.

SQUAW MAN (Willis Amusement Co., mgrs.): Evansville, Ind., 30-Feb. 1, Frankfort, Ky., 2, Georgetown 3, Lexington 4, Chattanooga, Tenn., 6, Rome, Ga., 7, Anniston, Ala., 8, Birmingham 9, 10, Montgomery 11.

SQUAW MAN (Western: H. S. Pierce, mgr.): [illegible], Ore., 1, Red Bluff, Cal., 2, Chico 3, [illegible] 4, San Francisco 6-11.

[illegible] (David Belasco, mgr.): [illegible], Northampton 2, Richmond 3, 4, [illegible] 5, Allentown, Pa., 7, Lancaster 9, Johnstown 10, Wheeling, [illegible]

[illegible] (E. Rhoda, mgr.): Atlanta, Ga., [illegible], Ala., 9-11.

[illegible] (Jos. A. Sullivan, mgr.): Palestine 4.

[illegible] (H. A. Bailey, mgr.): Springfield 1, Wilmington 4, Lexington, [illegible] 7, Winchester 8, Harrodsburg 10, Shelbyville 11.

[illegible] (Henry B. Harris, mgr.): [illegible], Williamsport 2, Sunbury 3, [illegible]

THREE WEEKS (Lelah Morrison, mgr.): Chicago, Ill., 29-Feb. 4.

THREE WEEKS (M. M. Dubinsky, mgr.): Alexandria, La., 1, Shreveport 2, Monroe 3.

THROUGH DEATH VALLEY (C. L. Crane, mgr.): Detroit, Mich., 30-Feb. 4.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Philadelphia, Pa., 30-Feb. 4.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Denver, Colo., 30-Feb. 4.

UNCLE DAN'L (C. R. Benn, mgr.): Salem, N. J., 1, Glassboro, Pa., 2, Millville 3, Vineland, N. J., 4.

UNCLE TOM'S CABIN (Al. W. Martin's: Wm. Kibble, mgr.): Newark, N. J., 30-Feb. 4, Philadelphia, Pa., 6-11.

VIRGINIAN (Kirke La Salle Co., mgrs.): Kansas City, Mo., 29-Feb. 4.

VON POSSART, ERNST (Gustav Amberg, mgr.): New York city Jan. 16—indefinite.

WALSH, BLANCHE (A. H. Woods, mgr.): Minneapolis, Minn., 29-Feb. 1, St. Paul 2-4.

WARDE, FREDERICK: St. Joseph, Mo., 1, 2, Lincoln, Neb., 3, 4, Sioux City, Ia., 6, 7, Ft. Dodge 8, Des Moines 9, Marshalltown 10.

WARE, HELEN (Henry B. Harris, mgr.): Chicago, Ill., Jan. 2—indefinite.

WAKEFIELD, DAVID (David Belasco, mgr.): Cincinnati, O., 30-Feb. 4.

WARNING, THE (Messrs. Shubert, mgrs.): Chicago, Ill., Jan. 30—indefinite.

'WAY DOWN EAST (Wm. A. Brady, mgr.): New York city Jan. 23—indefinite.

WHITE CAPTIVE: Akron, O., 2-4.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Toronto, Ont., 30-Feb. 4, Hamilton 6, Galt 7, London 8, St. Thomas 9, Prescott, N. Y., 10, [illegible], Pa., 11.

WILSON, FRANCIS (Charles Frohman, mgr.): St. Louis, Mo., 30-Feb. 4, Chicago, Ill., 6—indefinite.

WISE, THOMAS A. (William A. Brady, mgr.): Syracuse, N. Y., 30-Feb. 4.

WOLF (Stair and Havlin, mgrs.): Chicago, Ill., 29-Feb. 4.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 28—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 20—indefinite.

ARCADE: Newark, N. J., Jan. 6—indefinite.

ARVINE-BENTON (Geo. B. Benton, mgr.): Indianapolis, Ind., Sept. 5—indefinite.

ASSOCIATED PLAYERS (Thomas Powers, mgr.): Little Rock, Ark., Jan. 30—indefinite.

AUDITORIUM (Geo. C. Locke, mgr.): Kansas City, Mo., Nov. 6—indefinite.

BAKER (George L. Baker, mgr.): Spokane, Wash., Sept. 4—indefinite.

BAKER (George L. Baker, mgr.): Seattle, Wash., Sept. 4—indefinite.

BAKER (George L. Baker, mgr.): Portland, Ore., Nov. 20—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Los Angeles, Cal., Nov. 12—indefinite.

BELASCO AND STEVENS (Belasco and Stevens, mgrs.): Los Angeles, Cal.—indefinite.

BIJOU (Jack Corbett, mgr.): Boston Harbor, Mass., Aug. 21—indefinite.

BIJOU (Elliot and Gamble, mgrs.): Chicago, Ill., Sept. 3—indefinite.

BISHOP PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BOSTON PLAYERS (George C. Wilson, mgr.): Boston, Mass., Nov. 21—indefinite.

BUNTING, EMMA (Bunting and Dove, mgrs.): Seattle, Wash., Dec. 12—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

BURTON (Chas. Burton, mgr.): Louisville, Ky.—indefinite.

CADILLAC: Naperville, O.—indefinite.

COLLEGE ST. C. Chesson, mgr.): Chicago, Ill., Nov.—indefinite.

CONNELLY AND EDWARDS: Wilmington, Del.—indefinite.

CORNELL, HARRY (J. W. Gillette, mgr.): Havre, Mont., 30-Feb. 4, Great Falls 5-11, Butte 12—indefinite.

COURT PLAYERS: Brooklyn, N. Y., Dec. 5—indefinite.

CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 28—indefinite.

CRESCENT (Stephen Heinrich, mgr.): Mt. Vernon, N. Y., Jan. 16—indefinite.

CUMMINGS, [illegible] (Fraser Williams, mgr.): Brooklyn, [illegible]—indefinite.

DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., [illegible]

DENNISON PLAYERS (W. R. Lawrence, mgr.): [illegible]—indefinite.

D'ORMOND PLAYERS (John D'Ormond, mgr.): [illegible], Dec. 11—indefinite.

EMERY (Harris A. Emery, mgr.): San Jose, Cal., Jan. 1—indefinite.

EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—indefinite.

FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Aug. 28—indefinite.

FOREPAUGH (George Fish, mgr.): Cincinnati, O., [illegible]

GAIETY BURLESQUE: Houston, Tex., Dec. 25—indefinite.

GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.

GAYETY (M. Emerson, mgr.): Salt Lake City, Utah, [illegible]—indefinite.

GERMAN: Cincinnati, O., Oct. 2—indefinite.

GERMAN: Milwaukee, Wis., Sept. 25—indefinite.

GERMAN (Mrs. F. Welb, mgr.): St. Louis, Mo., Oct. 2—indefinite.

GERMAN (Max Hanlon, mgr.): Philadelphia, Pa., Sept. 25—indefinite.

GERMAN (Theodore Bergarth, mgr.): New York city, Sept. 24—indefinite.

GIBSON: San Francisco, Cal.—indefinite.

GOTHAM: Brooklyn, N. Y.—indefinite.

GRAND: Ottawa, Ont., Dec. 26—indefinite.

GRAND (E. Kreusy, mgr.): Reading, Pa., Oct. 2—indefinite.

GRAY MARIN: Henderson, Ky., Dec. 12—indefinite.

HATHAWAY'S: Lowell, Mass., Feb. 1—indefinite.

HAYWARD, GRACE, ASSOCIATE PLAYERS: Chicago, Ill.—indefinite.

HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Houston, Tex.—indefinite.

IMPERIAL: St. Louis, Mo., Jan. 1—indefinite.

IMPERIAL THEATRE (Kline and Gazzolo, mgrs.): Chicago, Ill., Dec. 25—indefinite.

INDIANA: South Bend, Ind., Sept. 4—indefinite.

KEITH (James B. Moore, mgr.): Portland, Me.—indefinite.

KING, JOSEPH (Joseph King, mgr.): Lawrence, Mass., [illegible]

LaVARNIE, [illegible] (Chas. LaVarnie, mgr.): Galveston, Tex., [illegible]

LYCEUM: Columbus, O., Aug. 28—indefinite.

LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y., [illegible]

MAJESTIC (Chas. B. Marvin, mgr.): Chicago, Ill., [illegible]

MARKET (Le Compte and Fischer's): Des Moines, Ia., [illegible]

MORRISON, LINDSAY: Lynn, Mass.—indefinite.

MORRIS-THURSTON (Wm. B. Morris, mgr.): [illegible]

NATIONAL: Montreal, P. Q., Aug. 28—indefinite.

NEW CRITERION (Elliot and Gamble, mgrs.): [illegible]

NORTH AMERICAN: Philadelphia, Pa., [illegible]

NORTH AVENUE (Wm. Roche, mgr.): Baltimore, Md., [illegible]

OLYMPIC (Wm. Roche, mgr.): Chicago, Ill., [illegible]

OLYMPIC PLAYERS (Frank Melville, mgr.): Paterson, N. J.—indefinite.

ORPHEUM PLAYERS (Grant Laferty, mgr.): [illegible]

PANTAGES (A. Pantages, mgr.): Calgary, Alta., [illegible]

PANTAGES (A. Pantages, mgr.): Edmonton, Alta., [illegible]

PANTAGES (A. Pantages, mgr.): Victoria, B. C., [illegible]

PANTAGES (Alex Pantages, mgr.): Edmonton, Alta., [illegible]

PANTAGES (Alex Pantages, mgr.): Saskatoon, Sask., [illegible]

PANTAGES (A. Pantages, mgr.): Moosejaw, Sask., [illegible]

PANTAGES (A. Pantages, mgr.): Seventeen, Pa., Nov. [illegible]

PANTAGES: Des Moines, Ia., Aug. 28—indefinite.

PANTAGES: Davenport, Ia.—indefinite.

PAYTON (Harry Payton, mgr.): Salt Lake City, Utah, [illegible]

PEOPLES (Wesley Balsen, mgr.): Jacksonville, Fla., [illegible]

SCHILLER (Jacob and Keller, mgrs.): Evansville, Ind., [illegible]

SHERMAN: Sherman, Tex.—indefinite.

STAIR AND HAVLIN (Harry Stair Sommer, mgr.): Savannah, Ga., [illegible]

STERLING PLAYERS (Jack Sterling, mgr.): Detroit, [illegible]

STOCK PLAYERS (Gordon, N. J.—indefinite.

THEATRE AND WOMEN: Scranton, Penn., [illegible]

TRAINER (Al. Trainer, mgr.): Nashville, Tenn., [illegible]

TROCADERO: New York city—indefinite.

TUCKER, CLARA (W. F. Barry, mgr.): Milwaukee, Wis.—indefinite.

VAN DYKE-EATON (H. W. Van Dyke, mgr.): Milwaukee, Wis.—indefinite.

WINNIGER BROTHERS: Chicago, Ill.—indefinite.

WOLFE (J. A. Wolfe, mgr.): Wichita, Kan.—indefinite.

WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.

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TRAVELING STOCK COMPANIES

BAIRD, GRACE (Dave E. Curts, mgr.): Kenosha, Wis., 30-Feb. 5. Hammond, Ind., 6-12.

BUCKLEY, LOUISE (Harry Hamilton, mgr.): Pasadena, Cal., 29-Feb. 4. Prescott, Ariz., 6-12.

CHAUNCEY KEIFFER (Fred Chauncey, mgr.): Binghamton, N. Y., 30-Feb. 1.

CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Princeton, Ind., 30-Feb. 4.

CULHANE'S COMEDIANS (Macklyn Allyn, mgr.): Upper Sandusky, O., 30-Feb. 4.

CULHANE'S COMEDIANS (Geo. Penrose, mgr.): Marion, Ind., 30-Feb. 4.

CULHANE'S COMEDIANS (Wm. H. Chase, mgr.): Martinsville, Ind., 30-Feb. 4.

DARCY LEIGH (Monte Thompson, mgr.): Gloversville, N. Y., 30-Feb. 4, Northampton, Mass., 6-11.

DOYLE (Edward Doyle, mgr.): Jackson, Mich., 30-Feb. 4.

ECKHARDT'S IDEALS (Oliver J. Eckhardt, mgr.): Little Falls, Minn., 30-Feb. 1. Staples 2. Wadena 3. Alexandria 4. Melrose 5. Fergus Falls 6-8. Wahpeton, N. D. 9-11.

GORDON, GLADYS (Joseph H. Benner, mgr.): Decatur, Ind., 30-Feb. 4. Middletown, O., 6-11.

GUNDLER BROTHERS: Humeston, Ia., 31-Feb. 4.

HALL, DON C. (Don C. Hall, mgr.): Roscoe, 30-Feb. 4.

HARMAN-BESSEY (Jas. D. Proudlove, mgr.): Charleston, Ill., 29-Feb. 4. Bloomington 6—indefinite.

HILLMAN'S (F. P. Hillman, mgr.): Edgar, Neb., 30-Feb. 1.

HILLMAN'S IDEALS (Lucy M. Hayes, mgr.): Olsburg, Kan., 30-Feb. 1. Goodland 2-4.

KEITH (Cato S. Keith, mgr.): Huntington, Ind., 30-Feb. 4. Madison 6-11.

KING AND LYNN: Bellows Falls, Vt., 30-Feb. 4. Claremont, N. H., 6-11.

LARK, GLADYS (J. E. Balfour, mgr.): Northampton, Mass., 30-Feb. 1. Ware 2-4.

LA POINTE, MAE (Joe McEnroe, mgr.): Shelbyville, Ind., 30-Feb. 4.

LYCEUM, THE: Mankato, Kan., 2-4.

LYRIC (Frank E. Long, mgr.): Janesville, Wis., 30-Feb. 4.

LYCEUM COMEDY (Kemble and Sinclair, mgrs.): Glasgow, Ky., 30-Feb. 4.

MANHATTAN (C. W. Russell, mgr.): Winona, Minn., 29-Feb. 4.

MOREY (Le Comte and Fischer's): Elk City, Okla., 30-Feb. 4. Clinton 6-11.

MURRAY-MACKEY (Jno. J. Murray, mgr.): St. Thomas, Can., 30-Feb. 4.

PERRY AUGUSTA (Walter Downing, mgr.): Haverhill, Mass., 6-18.

PICKERTS, FOUR (Willis Pickert, mgr.): Ft. Myers, Fla., 30-Feb. 4. Miami 6-25.

TAYLOR (H. W. Taylor, prop.): Portland, Me., 30-Feb. 4.

TAYLOR, ALBERT: Corpus Christi, Tex., 1. 2. Brownsville, 3. 4.

WARREN, EDITH (J. W. Hartman, mgr.): Laconia, N. H., 30-Feb. 4.

WORTH SISTERS: Runge, Tex., 1-3. Karnes City 4. Breville 6-8. Rockport 9-11.

OPERA AND MUSICAL COMEDY

ABORN GRAND OPERA (Messrs. Aborn, mgrs.): Kansas City, Mo., 29-Feb. 4. St. Louis 6-11.

ADA, WHERE DO YOU LIVE? (Joseph M. Gaites, mgr.): New York city Sept. 29—indefinite.

ARABIANS (Charles Frohman, mgr.): Chicago, Ill., 16-Feb. 4. St. Paul, Minn., 5-11.

ARABIANS (Charles Frohman, mgr.): Denver, Col., 30-Feb. 4.

BERNARD, SAM (Messrs. Shubert, mgrs.): Fall River, Mass., 1. Providence, R. I., 2-4.

BOSTON GRAND OPERA (Henry Russell, mgr.): Boston, Mass., Nov. 7—indefinite.

BRIGHT EYES (Joseph M. Gaites, mgr.): St. Louis, Mo., 29-Feb. 4.

BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Greenville, S. C., 1. Spartanburg 2. Columbia 3. Charleston 4.

CAHILL, MARIE (Daniel V. Arthur, mgr.): New Britain, Conn., 31-Feb. 1. Hartford, Conn., 2-4.

CAMERON GRACE (C. H. Kerr, mgr.): Los Angeles, Cal., 29-Feb. 4. San Diego 5. Santa Ana 6. Pasadena 7.

CAT AND THE FIDDLE (Chas. A. Sellon, mgr.): Elkhart, Ind., 1. Coldwater, Mich., 2. Adrian 3. Ann Arbor 4. Owosso 5. Flint 6. Kalamazoo 8. Benton Harbor 9. Goshen, Ind., 10. South Bend 11.

CHOCOLATE SOLDIER (F. C. Whitney, mgr.): San Francisco, Cal., 22-Feb. 4.

CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Pittsburgh, Pa., 30-Feb. 11.

CLIFFORD, BILLY "SINGLE" (Bob Le Roy, mgr.): Fresno, O., 3. 4. Columbus 6-8. Dayton 9-11.

CAT AND THE MOON (Chas. A. Sellon, mgr.): Jackson, Fla., 1. 2. Brunswick, Ga., 3. Savannah 4. Augusta 6. Charleston, S. C., 7. Orangeburg 8. Newberry, S. C., 9. Abbeyville 10. Greenville 11.

CURTIS COMEDY (Allen Curtis, mgr.): Denver, Col., Dec. 25—indefinite.

DANIELS FRANK (C. B. Dillingham, mgr.): Baltimore, Md., 30-Feb. 4.

DOLLAR PRINCESS (Charles Frohman, mgr.): Cheyenne, Wyo., 1. Cheyenne, Wyo., 3. No. Platte, Neb., 4.

DRESSLER, MARIE (Lew Fields, mgr.): Cleveland, O., 30-Feb. 4.

DUNCAN, JULIAN (A. H. Woods, mgr.): Pittsburgh, Pa., 30-Feb. 4.

FLIRTING PRINCESS (Mort H. Singer, mgr.): Cincinnati, O., 29-Feb. 4.

FOLLIES OF 1910 (Florence Ziegfeld, mgr.): Boston, Mass., Jan. 9—indefinite.

FRENCH OPERA (Julius Lavolle, mgr.): New Orleans, La., Nov. 22—indefinite.

GIRL I LOVE: Chicago, Ill., Feb. 5—indefinite.

GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Baltimore, Md., 30-Feb. 4.

GODDESS OF LIBERTY (Mort H. Singer, mgr.): St. Louis, Mo., 29-Feb. 4.

GOLDEN GIRL (Mort H. Singer, mgr.): Beatrice, Neb., 1. Lincoln 2. Sioux City, Ia., 3. 4. Sioux Falls, S. D., 5. Mitchell 6. Norfolk, Neb., 7.

GUNNING, LOUISE (Messrs. Shubert, mgrs.): Boston, Mass., 27-Feb. 4.

HAPPY HOOLIGAN (Gus Hill, mgr.): Nashville, Tenn., 29-Feb. 4.

HARTMAN, FERRIS: Los Angeles, Cal., Oct. 16—indefinite.

HEN-PECKS (Lew Fields, mgr.): New York city Jan. 31—indefinite.

HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Louisville, Ky., 31. Feb. 1. Memphis, Tenn., 2. 4.

HONEYMOON TRAIL (Fitzgerald and Kelly, mgrs.): Logan, U., 1. Salt Lake City 2-5. Ogden 6.

HOPPER, DE WOLF (D. V. Arthur, mgr.): Louisville, Ky., 30-Feb. 1. Nashville, Tenn., 2. Memphis 3. 4. Hot Springs, Ark., 6. Little Rock 7. So. McAlester, Okla., 8. Oklahoma City 9. Dallas, Tex., 10. 11.

INTERNATIONAL CUP. BALLET OF NIAGARA, AND THE EARTHQUAKE (Messrs. Shubert, mgrs.): New York city Sept. 3—indefinite.

JANIS, ELSIE (Chas. Dillingham, mgr.): New York city Jan. 2—indefinite.

JAPANESE HONEYMOON (Burt Herbert, mgr.): Brenton, Ala., 1. Greenville 2. Montgomery 3. 4. Troy 6. Dothan 7. Bainbridge, Ga., 8. Albany 9. Moultrie 10. Quitman 11.

JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Pensacola, Fla., 1. Quincy 2. Lake City 3. Jacksonville 4.

JUVENILE BOSTONIANS (B. E. Lang, mgr.): Ft. Williams, Can., 1. Port Arthur 2-4.

KATIE-DID (Jos. M. Gaites, mgr.): Philadelphia, Pa., Jan. 23—indefinite.

KATZE AND PHELAN COMEDY (E. V. Phelan, mgr.): Danbury, Conn., 30-Feb. 4.

KISSING GIRL: Boise City, Ida., 8. 9.

LYMAN TWINS (Lyman Brothers, mgrs.): Albany, Ga., 1. Americus 2. Cordele 3. Live Oak, Fla., 4.

MACDONALD, CHRISTIE (Werba and Luescher, mgrs.): New York city Dec. 26—indefinite.

McCOY, BESSIE (C. B. Dillingham, mgr.): Rochester, N. Y., 30-Feb. 1. London, Ont., 2.

McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Indianapolis, Ind., 2-4.

MADAME SHERRY (Co. A: Woods, Frazee and Lederer, props.): New York city Aug. 30—indefinite.

MADAME SHERRY (Co. B: Woods, Frazee and Lederer, props.): Des Moines, Ia., 1. Omaha, Neb., 2-4. Kansas City, Mo., 5-11.

MADAME SHERRY (Co. C: Woods, Frazee and Lederer, props.): New Orleans, La., 29-Feb. 4.

MAESTRO'S MASTERPIECE (Arthur Hammerstein, mgr.): Boston, Mass., 23-Feb. 4.

MANHATTAN OPERA: Knoxville, Tenn., 30-Feb. 1. Bristol 6-11.

MARRIAGE A LA CARTE (Liebler and Co., mgrs.): New York city Jan. 2—indefinite.

MERRY WIDOW (Eastern: Henry W. Savage, mgr.): Oklahoma City, Okla., 1. 2. Guthrie 3. Wichita 4. Denver, Colo., 6-11.

MERRY WIDOW (Southern: Henry W. Savage, mgr.): Jackson, Miss., 1. Vicksburg 2. Natchez 3. Monroe, La., 4. Shreveport 6. Texarkana, Tex., 7. Pine Bluff, Ark., 8. Hot Springs 9. Little Rock 10. Helena 11.

METROPOLITAN OPERA (Metropolitan Opera Co., mgrs.): New York city Nov. 14—indefinite.

MISS NOBODY FROM STARLAND (Wm. A. Singer, mgr.): La Crosse, Wis., 1. Albert Lea, Minn., 3. Decorah, Ia., 4. St. Cloud, Minn., 5. Winnipeg, Man., 6-11.

MONTGOMERY AND STONE (Charles Dillingham, mgr.): Philadelphia, Pa., 16-Feb. 4.

MOORE, VICTOR (Fraxee and Lederer, mgrs.): Chicago, Ill., Jan. 8—indefinite.

MY CINDERELLA GIRL (Delamater and Norris, mgrs.): Tiffin, O., 1.

MY FRIEND FROM DIXIE: Philadelphia, Pa., 30-Feb. 4.

NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): New York city Nov. 7—indefinite.

NEW COMIC OPERA (J. C. Williamson, Ltd., mgrs.): Auckland, New Zealand, 28-Feb. 18. New Plymouth 20. Wanganin 21. 22. Palmerston 23. 24. Dunedin 28-March 10. Oamaru 11-13. Christchurch 14-29.

NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Bratton Co., props.): Youngstown, O., 30-Feb. 1. Dayton 2-4.

NEWLYWEDS AND THEIR BABY (Western: Leffler-Bratton Co., props.): Elk City, Okla., 1. Hobart 2. Quanah, Tex., 3. Wichita Falls 4.

NEW YORK HIPPODROME SHOW: Chicago, Ill., Jan. 24-Feb. 18.

POWELL AND COHAN'S COMEDY (Eastern: Powell and Portello, mgrs.): Lawrenceville, Ill., 30-Feb. 4.

PRINCE OF PILSEN (Henry W. Savage, mgr.): Columbus, O., 31. Feb. 1. Indianapolis, Ind., 2-4. Cleveland, O., 6-11.

PRINCESS MUSICAL COMEDY: Seattle, Wash., Jan. 9—indefinite.

QUEEN OF THE MOULIN ROUGE (Samuel Rork, mgr.): Seattle, Wash., 29-Feb. 4.

RED MILL (H. B. Emery, mgr.): Danville, N. Y., 1. Warsaw 2. Batavia 3. Lockport 4.

SCHOOL DAYS (Stair and Havlin, mgrs.): St. Paul, Minn., 29-Feb. 4. Minneapolis 5-11.

SHERMAN'S COMEDY (E. A. Wolf, mgr.): Edmonton, Can., 9-Feb. 22.

SIDNEY, GEORGE (E. D. Stair, mgr.): Cleveland, O., 30-Feb. 4. Toledo 5-8. Morenci, Mich., 9. Adrian 10. Findlay, O., 11.

SMART SET (No. 1: Barton and Wiswell, mgrs.): Kansas City, Mo., 29-Feb. 4.

SOUL KISS (Mittenthal Bros., mgrs.): Plymouth, Mass., 1. Taunton 2. Putnam, Conn., 3. Worcester, Mass., 4. Montreal, P. Q., 6-11.

SOUL KISS (Western: Mittenthal Bros., mgrs.): Indianapolis, Ind., 30-Feb. 1. New Castle 2. Richmond 3. Lima, O., 4. Mansfield 6. Wooster 7. Massillon 8. Canal Dover 9. Coshocton 10. Cambridge 11.

SUNNY SOUTH (J. C. Rockwell, mgr.): Amherst, Wis., 1. Wittenberg 2. Antigo 3. Crandon 4. Rhinelander 5. Tomahawk 6. Merrill 7. Wausau 8. Grand Rapids 9. Mauston 11. La Crosse 12.

SUPERBA (Edwin Warner, mgr.): Norfolk, Va., 30-Feb. 4.

SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Chicago, Ill., Aug. 28-Feb. 4.

TEAL, RAYMOND, MUSICAL COMEDY (Frank Wolf, mgr.): Globe, Ariz., Jan. 12—indefinite.

THREE TWINS (Jos. M. Gaites, mgr.): Seattle, Wash., 29-Feb. 1.

THREE TWINS (Jos. M. Gaites, mgr.): Columbus, O., 2-4.

TIME, THE PLACE AND THE GIRL (Eastern: F. A. Wade, mgr.): Truro, N. S., 1. Halifax, N. S., 2-4. New Glasgow 6. Moncton 7. St. John 9-11.

TIME, THE PLACE AND THE GIRL (Western: L. H. Willard, mgr.): Selma, Cal., 1. Porterville 2. Visalia 3. Hanford 4. Coalinga 5. Bakersfield 6. Santa Ana 7. San Diego 8. 9. Santa Barbara 10. Ventura 11. Oxnard 12.

TWO AMERICANS ABROAD (Eastern: L. L. Harris, mgr.): Somerset, O., 1. Washington Court House 2. Hillsboro 3. Georgetown 4.

UP AND DOWN BROADWAY (Messrs. Shubert, mgrs.): Buffalo, N. Y., 30-Feb. 4.

VAN STUDDIFORD, GRACE (D. V. Arthur, mgr.): New York city Jan. 17—indefinite.

WARD AND VOKES (E. D. Stair, mgr.): Birmingham, Ala., 30-Feb. 4.

WHEN SWEET SIXTEEN (Ever-Wall Co., Inc., mgrs.): Toronto, Ont., 30-Feb. 4. Chicago, Ill., 6—indefinite.

WINNING MISS (Boyle Woolfolk, mgr.): St. Louis, Mo., 29-Feb. 4. Chattanooga, Tenn., 5-11.

WOODRUFF, HENRY (Mort H. Singer, mgr.): Crawfordsville, Ind., 1. Frankfort 2. Marion 3. Muncie 4. Anderson 6. Richmond 8. Shelbyville 9. Columbus 10. Lexington, Ky., 11.

MINSTRELS.

DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.

EVANS' HONEY BOY (George Evans, mgr.): Washington, D. C., 30-Feb. 4. Baltimore, Md., 6-11.

FIELD'S GREATER MINSTRELS (Al. G. Field, mgr.): Albany, N. Y., 1. Pittsfield, Mass., 2. Schenectady, N. Y., 3. Troy 4. Utica 5, 6. Rome 7. Syracuse 8. Auburn 9. Geneva 10.

FOX'S LONE STAR (Roy E. Fox, mgr.): Kyle, Tex., 30-Feb. 1. Hutto 2-4.

RICHARDS AND PRINGLE'S (Holland and Filkins, mgrs.): San Francisco, Cal., 29-Feb. 4.

VOGEL'S BIG CITY (John W. Vogel, mgr.): Carthage, N. Y., 1. Boonville 2. Lowville 3. Watertown 4.

BURLESQUE.

AL. REEVES' BEAUTY SHOW (H. N. Homan, mgr.): Boston, Mass., 30-Feb. 4. New York city 6-11.

AMERICANS (Teddy Symonds, mgr.): New York city 30-Feb. 11.

BEAUTY TRUST (H. W. Thomnson, mgr.): New York city 30-Feb. 4. Philadelphia, Pa., 6-11.

BEHMAN SHOW (Jack Singer, mgr.): Newark, N. J., 30-Feb. 4. Hoboken 6-11.

BIG BANNER (Frank Livingston, mgr.): Philadelphia, Pa., 30-Feb. 4. Brooklyn, N. Y., 6-11.

BIG REVIEW (Henry P. Dixon, mgr.): Brooklyn, N. Y., 30-Feb. 11.

BOHEMIANS (Al. Lubin, mgr.): Toronto, Ont., 30-Feb. 4. Montreal, P. Q., 6-11.

BON TON: Albany, N. Y., 30-Feb. 1. Schenectady 2-4. Brooklyn 6-11.

BOWERY (E. Dick Rider, mgr.): Boston, Mass., 30-Feb. 4. Albany, N. Y., 6-8. Schenectady 9-11.

BRIGADIERS (Louis Stark, mgr.): Cleveland, O., 30-Feb. 4. Chicago, Ill., 6-11.

BROADWAY GAYETY GIRLS (Louis Oberworth, mgr.): Harrisburg, Pa., 1. Altoona 2. Johnstown 3. Pittsburgh 6-11.

CENTURY GIRLS (Jack Faust, mgr.): Kansas City, Mo., 29-Feb. 4. St. Louis 5-11. East St. Louis, Ill., 12.

CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Boston, Mass., 30-Feb. 11.

COLLEGE GIRLS (Max Spiegel, mgr.): New York city 30-Feb. 18.

COLUMBIA (Frank Logan, mgr.): New York city 23-Feb. 11.

COZY CORNER GIRLS (Sam Robinson, mgr.): Montreal, P. Q., 30-Feb. 4. Boston, Mass., 6-18.

CRACKERJACKS (Harry Leoni, mgr.): Brooklyn, N. Y., 30-Feb. 4. New York city 6-11.

DAINTY DUCHESS: New York city 18-Feb. 4. Providence, R. I., 6-11.

DREAMLAND (Izzy Grods, mgr.): Pittsburgh, Pa., 30-Feb. 4. Cleveland, O., 6-11.

DUCKLINGS (Frank Calder, mgr.): Paterson, N. J., 30-Feb. 1. Jersey City 2-4. Scranton, Pa., 6-8. Wilkes-Barre 9-11.

FADS AND FOLLIES (Chas. B. Arnold, mgr.): Washington, D. C., 30-Feb. 4. Pittsburgh, Pa., 6-11.

FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Chicago, Ill., 29-Feb. 4. Cincinnati, O., 5-11.

FOLLIES OF THE DAY (Barney Gerard, mgr.): Washington, D. C., 30-Feb. 4. Baltimore, Md., 6-11.

GINGER GIRLS (Lou Hurtig, mgr.): Pittsburgh, Pa., 30-Feb. 4. Cleveland, O., 5-11.

GIRLS FROM DIXIE (Joseph Leavitt, mgr.): St. Paul, Minn., 29-Feb. 4. Omaha, Neb., 5-8. St. Joseph, Mo., 9-11.

GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): Kansas City, Mo., 29-Feb. 4. Omaha, Neb., 5-11.

GOLDEN CROOK (James Fulton, mgr.): Philadelphia, Pa., 30-Feb. 4. Baltimore, Md., 6-11.

HASTINGS' BIG SHOW: Omaha, Neb., 29-Feb. 4. Minneapolis, Minn., 5-11.

IMPERIALS (Sam Williams, mgr.): Buffalo, N. Y., 30-Feb. 4. Toronto, Ont., 6-11.

IRWIN'S BIG SHOW (Archie Bennett, mgr.): Toledo, O., 29-Feb. 4. Chicago, Ill., 5-11.

JARDIN DE PARIS GIRLS (Will Boehm, mgr.): Brooklyn, N. Y., 6-18.

JERSEY LILIES (James Cooper, mgr.): Buffalo, N. Y., 30-Feb. 4. Rochester 6-11.

JOLLY GIRLS (R. E. Patton, mgr.): St. Louis, Mo., 29-Feb. 4. E. St. Louis, Ill., 5. Indianapolis, Ind., 6-11.

KENTUCKY BELLES (C. E. Foreman, mgr.): Boston, Mass., 23-Feb. 4. Jersey City, N. J., 6-8. Paterson 9-11.

KNICKERBOCKERS (Louis Bobie, mgr.): Schenectady, N. Y., 30-Feb. 1. Albany 2-4. Boston, Mass., 6-11.

LADY BUCCANEERS (M. Stronse, mgr.): Louisville, Ky., 29-Feb. 4. Cincinnati, O., 5-11.

LOVE MAKERS (Sam Howe, mgr.): Toronto, Ont., 30-Feb. 4. Buffalo, N. Y., 6-11.

MAJESTICS (Fred Irwin, mgr.): Cleveland, O., 30-Feb. 4. Toledo 5-11.

MARATHON GIRLS (Phil Sheridan, mgr.): Milwaukee, Wis., 29-Feb. 4. Chicago, Ill., 5-11.

MERRY MAIDENS (Edward Shafer, mgr.): Minneapolis, Minn., 29-Feb. 4. St. Paul 5-11.

MERRY WHIRL (Louis Epstein, mgr.): Baltimore, Md., 30-Feb. 4. Allentown, Pa., 6. Reading 7. Harrisburg 8. Altoona 9. Johnstown 10.

MIDNIGHT MAIDENS (Gus Hill, mgr.): Brooklyn, N. Y., 30-Feb. 4. Newark, N. J., 6-11.

MISS NEW YORK, JR. (Wm. Fennessy, mgr.): Jersey City, N. J., 30-Feb. 1. Paterson 2-4. Wilkes-Barre, Pa., 6-8. Scranton 9-11.

MOULIN ROUGE (Maurice Jacobs, mgr.): Newark, N. J., 30-Feb. 4. New York city 6-11.

PARISIAN WIDOWS (Weber and Rush, mgrs.): Minneapolis, Minn., 29-Feb. 4. Milwaukee, Wis., 5-11.

PASSING PARADE (Clarence Burdick, mgr.): Wilkes-Barre, Pa., 30-Feb. 1. Scranton 2-4.

PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Detroit, Mich., 29-Feb. 4. Buffalo, N. Y., 6-11.

PENNANT WINNERS (Bob Miles, mgr.): Philadelphia, Pa., 30-Feb. 4. Washington, D. C., 6-11.

QUEEN OF BOHEMIA (Max Spiegel, mgr.): Baltimore, Md., 30-Feb. 4. Washington, D. C., 6-11.

QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Cincinnati, O., 29-Feb. 4. Louisville, Ky., 5-11.

RECTOR GIRLS (Morris Weinstock, mgr.): Indianapolis, Ind., 30-Feb. 4. Louisville, Ky., 5-11.

RENTZ-SANTLEY (J. E. Early, mgr.): St. Louis, Mo., 29-Feb. 4. Kansas City 5-11.

ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Detroit, Mich., 29-Feb. 4. Toronto, Ont., 6-11.

ROLLICKERS (Alex. Gorman, mgr.): Chicago, Ill., 29-Feb. 4. Milwaukee, Wis., 5-11.

ROSE SYDELL'S (W. S. Campbell, mgr.): Hoboken, N. J., 30-Feb. 4. New York city 6-25.

RUNAWAY GIRLS (Peter S. Clark, mgr.): New York city 30-Feb. 4. Philadelphia, Pa., 6-11.

SAM T. JACK'S (Geo. T. Smith, mgr.): Cincinnati, O., 29-Feb. 4. Chicago, Ill., 5-11.

SERENADERS (Geo. Armstrong, mgr.): Louisville, Ky., 29-Feb. 4. St. Louis, Mo., 5-11.

STAR AND GARTER (Frank Wisburg, mgr.): Chicago, Ill., 29-Feb. 4. Detroit, Mich., 5-11.

STAR SHOW GIRLS (John T. Baker, mgr.): Brooklyn, N. Y., 23-Feb. 4. New York city 6-18.

TIGER LILIES (Wm. Drew, mgr.): Omaha, Neb., 29-Feb. 1. St. Joseph, Mo., 2-4. Kansas City 5-11.

TROCADEROS (Chas. H. Waldron, mgr.): Rochester, N. Y., 30-Feb. 4. Schenectady 6-11. Albany 12-14.

VANITY FAIR (Gus Hill, mgr.): Providence, R. I., 30-Feb. 4. Boston, Mass., 6-11.

WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Chicago, Ill., 29-Feb. 4. Detroit, Mich., 6-11.

WATSON'S (W. E. Watson, mgr.): Milwaukee, Wis., 29-Feb. 4. Minneapolis, Minn., 5-11.

WINE, WOMAN AND SONG (Edmund Haves, mgr.): New York city 30-Feb. 4. Paterson, N. J., 6-8. Jersey City 9-11.

WORLD OF PLEASURE (Gordon and North, mgrs.): New York city 30-Feb. 11.

YANKEE DOODLE GIRLS (Sol Myers, mgr.): Scranton, Pa., 30-Feb. 1. Wilkes-Barre 2-4. Philadelphia 6-11.

CIRCUSES.

ROYAL AND ADAMS' INDOOR: Des Moines, Ia., 30-Feb. 4.

BANDS.

BALALAIKA (Klaw and Erlanger, mgrs.): Chicago, Ill., 22-Feb. 4.

BOSTON SYMPHONY (Max Fiedler, conductor): Toledo, O., 1. Buffalo, N. Y., 3.

DAMROSCH, FRANK: Hartford, Conn., 1.

PHILHARMONIC SOCIETY OF NEW YORK (Gustav Mahler, conductor): Washington, D. C., 28.

RUSSIAN SYMPHONY: Toledo, O., 10.

WINNINGER BROS.' MARINE: Wausau, Wis.—indefinite.

MISCELLANEOUS.

GILPINS, HYPNOTISTS (J. H. Gilpin, mgr.): Norfolk, Neb., 30-Feb. 4. Le Mars, Ia., 6-8. Cherokee 9-11.

LITCHFIELD, NEIL: Keyser, W. Va., 1. Charlestown 3.

NORWOODS, HYPNOTISTS (M. H. Norwood, mgr.): Mason City, Ia., 30-Feb. 4. Waterloo 6-11.

RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Lisbon, Portugal, Jan. 1—indefinite.

TERRY, ELLEN: Cincinnati, O., 2. Detroit, Mich., 7. Toledo, O., 10.

THURSTON, HOWARD: Cincinnati, O., 29-Feb. 4. Detroit, Mich., 5-11.

(For other dates see page 34.)

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THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

Picture stories requiring more than a reel of film for the telling are rare enough to make the recent Biograph releases, His Trust and His Trust Fulfilled, notable events, even if the pictures themselves did not stand out, as they do, as works of superior merit. Excluding from consideration religious and biographical subjects, the first double reel dramatic story was Drink, produced by Pathe Freres, and it was not thought at the time to have been favorably received. Exchanges complained and exhibitors complained, although there is no good evidence that the public complained. On the contrary, it has since transpired that the exchanges and the exhibitors were wrong in this matter, as they have been in so many other matters—they didn't know their public nor did they have any idea how to handle a good thing when they got it. Drink was a hit, as it now appears, having been voted for quite liberally in THE MIRROR Merit List contest, notwithstanding the fact that it was issued as long ago as Oct. 21 and 22, 1909, being voted for solely on memory. Handled in the manner that double or triple reel issues are now handled, being featured and exhibited complete at each performance, it should have had wide popularity.

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It was not until Uncle Tom's Cabin was produced in three reels by the Vitagraph Company that exchanges and exhibitors realized the proper method to follow in cases of this kind. Uncle Tom became at once a great favorite and still continues so, mainly because it is exhibited complete, all three reels at each exhibition. Here, then, we have a possible hint as to the real feature pictures of the future—the kind of pictures that the manufacturers have long been dreaming of—the kind that will live for return exhibition; that will be in such demand that reprints will be required. Does any one imagine that Uncle Tom's Cabin in one reel would have occasioned any more demand than any other good, single reel subject? It is not probable. On the contrary, it is more than improbable. It is the fact that the exhibitor can advertise the film in advance as something extra and of more importance than the ordinary single reel subjects, and can then make good with a picture entertainment that fully satisfies and pleases his patrons, that makes Uncle Tom's Cabin a money making proposition for the theatres.

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From this it follows that the two or three or four reel feature dramas must be intrinsically good or they will fail to fill the long-felt want. Mere length will not do. The subject must honestly warrant the length—in fact must demand the length, and this, it is most pleasing to state, the recent Biograph double reel does. His Trust and His Trust Fulfilled are among the very best things that the Biograph has ever produced, and that is saying a great deal, as any one will admit. While each reel is a completed story in itself they go better together as one story, and wise exhibitors will show them in that way, advertising them in advance.

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Both subjects, His Trust and His Trust Fulfilled, were reviewed in THE MIRROR last week, but it will not be out of place to call renewed attention to some of the particular points which distinguish this double subject. The battle scenes in His Trust were managed with a skill that baffles criticism. Apparently an actual battle was in progress. There was no massing of participants with the obvious intention of crowding as many persons as possible within the field of the camera, and yet there was the evidence of numbers, apparently, engaged in real fighting, but really forming a series of artistically arranged scenes, each one of which might have been the subject of a painter's masterpiece. It was so, too, with the fire scene—it was genuine, the commodious structure erected for the purpose being burned to the ground and forming a picture never to be forgotten. Along with these elements of marvelous stage management and superior acting runs a story of strongly appealing character—an old negro servant faithful to the trust imposed upon him by his master, who had been killed in battle. Altogether His Trust and His Trust Fulfilled may be pronounced a Biograph masterpiece.

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The misinformation that exists regarding motion pictures and the manner in which they are produced, is often amusing. The *Evening Sun* recently reprinted from a Philadelphia paper the astonishing news that picture producers carefully select windy days for out-of-door scenes so that the hair and skirts of the ladies could flutter in the breeze and thus give the picture extra life and movement. In the New York *Telegram* the other day a staff writer in charge of a woman's department called "Home Helps for Housewives," replies to an inquiry of a girl reader regarding schools for picture acting by saying: "It seems to me that a girl wishing to pose for pictures would naturally go to those places where they are shown and interview the firms owning them." Can you beat that? This newspaper woman apparently thinks the pictures are made at the houses where they are exhibited. Probably if some one should write to her asking if she could state where a school of journalism could be found she would reply by directing the inquirer to a newsstand.

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The Spectator takes pleasure in making note of an exceedingly valuable article in a recent *Film Index* by Epes W. Sargent (Chicot), on the subject of "Technique of the Scenario." For many months, now running into years, The Spectator has been discussing the same matter, but in a more or less fragmentary manner, although in a series of Comments last Summer the subject was treated at some length. Mr. Sargent now takes it up comprehensively and in detail, and from his experience as a scenario editor is able to offer much good advice to the picture play dramatist. One of the most important points made by Mr. Sargent is "that the action should follow easily and in sequence and that jumping a player from one scene to another should be avoided." He goes on to explain what he means by adding: "If you end a scene with the heroine crying her pretty eyes out on the sofa, . . . don't show her the sixteenth of a second later walking down the street." A sub-title or some other scene should intervene. Among other hints suggested by Mr. Sargent are the following: That comedy, "not mere darnfooledness," is in demand; that "it is the uncommon story that is wanted"; and that it should not be loaded down "with complications." By way of pointing out more effectually his idea of how a scenario should be constructed and written, Mr. Sargent uses a sample scenario, quoting it scene by scene and commenting on it as he goes along.

* * * *

There is one suggestion made by Mr. Sargent, however, from which The Spectator must dissent. In scene 13 (unlucky number) of his model scenario, he has his hero ascend the steps, unlock the door, turn to the camera, and sigh. Oh, dear! oh, dear! Mr. Chicot, couldn't you have left out that turn to the camera? Why put it into the heads of these scenario writers to suggest such a thing to the directors? Do you imagine for a moment that directors and players will not turn to the camera quite enough, even the best of them, without any extra prodding by the picture dramatist? And in this particular case anyhow, couldn't the hero have sighed quite as well with his face to the door and his back to the camera? If there were no camera there, as in real life, would he have turned? Oh, yes, this turning to the camera thing does sure get The Spectator's—what's the word? Oh, yes—goat.

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Intelligent and serious discussion of scenario writing, like that of Mr. Sargent, gives undoubted indication that the art of picture story telling is gradually developing a recognized status. The article by Mr. Hamilton on film criticism that recently appeared in *The Bookman*, commented on by The Spectator last week; a recent article by R. S. Dowst in *The Editor* on scenario writing, and a series of very able contributions along a similar line by George Rockhill Craw in *The Moving Picture World*, all point in the same direction—the direction that has been foreseen and encouraged by THE MIRROR for nearly three years, for a long time almost single-handed. Motion pictures as legitimate art and legitimate literature are coming into their own.

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Before closing this week's grind The Spectator cannot resist the pleasure of welcoming to our city that strange product of Kansas soil, William A. McKeever, professor of something or other in the Kansas State Agricultural College, the individual who declared last Summer that motion pictures abound in "representations of vice and crime," and their motto might be "a red light district in easy reach of every home. See the murders and debaucheries while you wait." The professor was here attending the Child Welfare Exhibit and made an address in which he revealed himself again as a typical Kansas crank, the *Evening Sun* referring to his ideas as "the newest notions in ansasininity," which we shall have to wait patiently for the *Sun* to define. The particular thing that the professor advocated was governmental regulation of home life, "the State or the municipality . . . to provide scientific aid in the task of training children." The *Sun* expresses surprise at the statement that the professor holds the chair of philosophy in his college, venturing the thought that it ought to be "an endowed chair of Incubational Pedagogy." The real surprising thing, however, is that the gentleman was ever given the chance to exploit his crazy ideas in connection with so worthy an object as the Child Welfare Exhibit. It has often been such hairbrained theorists and fool enthusiasts as this professor that have discredited good movements at the start. The sooner he is sent back to Kansas and told to stay there the better it will be for the Child Welfare movement.

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Speaking of the Child Welfare Exhibit, it must have been disquieting to the freak professor to notice in what high regard motion pictures are held by the ladies and gentlemen connected with the affair. Under the direction of Secretary Collier, of the National Board of Censorship, the educational and moral influence of motion pictures was ably demonstrated. Of the lax management and unsatisfactory condition of many theatres, however, much was said truthfully and to the point, and Mr. Collier gave a hint that the organization with which he is connected contemplates a vigorous national campaign to secure better laws and better conditions, not only in New York but also in all other parts of the country. THE SPECTATOR.

REGULATION IN MILWAUKEE.

A new ordinance regulating motion picture houses has been drawn up at Milwaukee by Building Inspector Koch. Some of the important provisions are:

Noncombustible material must be used in the construction of buildings of more than one story or where there are other industries or stores; machine booths must be made of two-inch noncombustible material and must have a vent; houses must have three exits with three-foot aisles leading directly to them; electric wires must be in conduits; operators must be over twenty-one; no mirrors or draperies allowed; only ten seats in a row; no dressing-rooms back of curtain, and no heating apparatus directly under the auditorium.

FILMS IN CHURCH.

Rev. Father George T. Donlan, of the Catholic Church of St. Jerome, 138th Street and Alexander Avenue, of this city, has instituted a Sunday afternoon motion picture show. He believes that the Scriptures can best be taught to small children through pictures. Last Sunday incidents in the life of Christ were thrown on the screen with other religious pictures, interchanged with non-religious subjects.

EDISON LOBBY DISPLAY.

The Edison people are announcing a new lobby display frame containing photos of the popular Edison stock players—William Bechtel, Herbert Prior, Charles Ogle, Laura Sawyer, Mabelle Trunelle, John R. Cumpson, William West, Charles Seay, Marc McDermott, and Mary Fuller—in three new designs and at three prices.

MOTION PICTURES TO ASSIST POLICE.

At Prague, Austria, the police department of the city, it is reported, will have portraits of the criminals for whom they are searching thrown upon the screen, with the request that the public shall aid them in the capture.

EXHIBIT OF MORAL FILMS.

To prove the moral benefit of the motion picture a number of pictures were exhibited at the Seventy-first Regiment Armory Jan. 21, under the direction of the Child Welfare Exhibit.

"His Trust"—Battlefield Scene "His Trust"—Taking Charge of His Master's Wife and Child "His Trust Fulfilled"—The Orphan Happily Wedded

SCENES FROM "HIS TRUST" AND "HIS TRUST FULFILLED"

Letters to "The Spectator"

Wants to See The Originals.

MONTGOMERY, ALA., Jan. 18, 1911.

To The Spectator:

SIR.—I am anticipating a trip to New York this Summer. I have read often of receptions given in honor of Maurice Costello and Florence Turner. If I went there in the month of July for a stay of ten days do you suppose that I would have an opportunity of attending one of these and seeing Maurice Costello and the noted Vitagraph girl? C. M. PELLEGRINI.

P. O. Box 591.

Judging by the past, there is no doubt about it, Mr. Pellegrini. It is commonly reported that the two gifted players you mention are booked up for the reception thing about three years in advance. It is a wonder to The Spectator how they find time to pose for the films. Such is popularity and fame.—THE SPECTATOR.

Concerning a Few Picture Ideas.

CHICAGO, Jan. 20, 1911.

To The Spectator:

SIR.—Will you kindly inform me whether or no Miss Lawrence is still connected with the Imp Company, and if with another company, which one?

I think the following actors and actresses are excellent: The girl in the title-role of "Ruled Power"; Harry Fuller, of the Vitagraph; Harry Lonsdale, of the Selig; Arthur White, of the Powers; Florence Turner, of the Vitagraph; Gene [illegible] of the Selig; Maurice Costello, of the Vitagraph; [illegible], who played the leading role in Lucky Among the Roses, and [illegible] Kirkwood, of the Reliance. I also think Mr. [illegible], of the Vitagraph, the stage director for that company, who in a number of pictures took the part of Miss Turner's lover, a very good actor, and, in fact, all of the Vitagraph players, with the exception of a few, are A1. The little girls and little boys are also very good.

I derive a great deal of pleasure in reading criticisms of the different films, which seem very just, indeed. I got [illegible] each week for that reason [illegible].

[illegible] months ago I saw a picture [illegible] Original film. I am quite [illegible] "Ruling" film, as Mr. [illegible] understand, is stage director [illegible] company, played the title-role. [illegible] know whether he [illegible] any of the pictures of that company, or whether or not he is still [illegible]? He is the very best actor I [illegible] ever took, either on the stage or in the pictures. F. R. M.

Miss Lawrence with her husband Mr. Gaskill are not now appearing in Imp. pictures, although they are understood to be under some sort of contract. It has been said they will soon reappear for one of the Licensed companies, said to be the Lubin. Regarding Mr. Boggs, can give you no information. Write to the Selig Company.—THE SPECTATOR.

Referring to a Remarkable Dog.

PHILADELPHIA, PA., Jan. 17, 1911.

To The Spectator:

SIR.—Jean is a most wonderful dog, and I am much interested in her. Can you tell me her owner and who is her trainer?

LILLIAN WOODS MCGUIRE.

1304 Parish Street.

The dog, Jean, is owned and trained by Lawrence Trimble, who is said to be an expert at the business. Mr. Trimble is now employed by the Vitagraph company as one of its directors. As a faithful, unobtrusive, realistic actor Jean can give points to many a human player. This reply goes also for "M. I. G." and others who have made similar enquiries.—THE SPECTATOR.

Warmed-Over Idea Condemned.

CHICAGO, ILL., Jan. 18, 1911.

To The Spectator:

SIR.—Your comment in the issue of Jan. 14 regarding the stories of the film is timely, as there certainly will have to be a decided change both as to the stories and their handling if the public is to be kept interested in this form of entertainment for any length of time.

It is hardly to be expected that the public will forever pay to see the old ideas "warmed over" and presented in another guise, as was done so often during 1910 and once or twice already this year.

The Blue Horse Mine, a recent Lubin, has as its main feature a Marathon race which was also used by the Vitagraph; 1?? and the Legacy, also a Lubin, follows somewhat the story of another Vitagraph; Pathe's recent Who's Nellie is based on an idea used before by Essanay; Melies' numerous Customers uses the identical idea and expedients used by Pathe, and the strangest thing during 1910 was the striking similarity of story of three releases: Jones' Watch, Lubin; The Forgotten Watch, Vitagraph, and An Amateur Hold-Up, Essanay. Another strange thing was the release a day apart of The Old Maid's Valentine, Vitagraph, and The Old Maid and the Burglar, Essanay, stories resembling each other so much as to excite comment at the time by The Spectator.

People will soon tire of these same old ideas and the similarity of so many releases and manufacturers will have to do something to stop these repetitions.

The styles of pictures will have to be thought of, and the Biograph's Two Paths suggests one style that might be further developed. I would suggest a series to be called "The Motion Picture Gallery of Theatrical Stars," in which noted stars like David Warfield, John Drew, Mrs. Fiske, and Julia Marlowe could be shown in street costume and then shown in their dressing rooms making up; waiting in the wings for their cues, and a scene or two from the play in which they are appearing. There is such great interest in the players and so many pictures are published in the magazines and newspapers each month that motion pictures of them would be an advertisement for their plays and form an interesting motion picture series as well.

However, these are only suggestions, but something of a decided departure from present releases must be attempted to add novelty and interest to the pictures.

CHARLES E. WILHELM.

12 West Ontario Street.

You have the right idea, Mr. Wilhelm. Motion picture patronage will not continue fat and healthy on warmed-over food. The story is the thing, now that the acting has been so much improved.—THE SPECTATOR.

An Inquisitive Reader.

WASHINGTON, D. C., Jan. 24, 1911.

To The Spectator:

SIR.—I am a weekly reader of THE MIRROR and am especially interested in the motion picture news. Will you please answer these questions in your MIRROR next week?

(1) How much experience is necessary to become a motion picture reviewer?

(2) Do you think there is any chance of obtaining such a position with the MIRROR?

(3) Has THE MIRROR only one critic in this department?

(4) Does the same reviewer write comments on the unlicensed films?

(5) Can you publish a photograph of G. M. Anderson, of the Western Essanay Company in your paper? M. H.

The charming curiosity of "M. H." must be gratified, by all means. (1) No experience whatever is necessary to become a motion picture reviewer. Whether any paper will print the stuff or anybody want to read it is another matter, but here again experience is not the criterion; it is a certain sort of ability that counts. (2) No hope here. The waiting list is as long as an Edison sub title. (3) THE MIRROR has two and sometimes three writers on film reviews, but all reviews are edited by one person. (4) MIRROR reviewers cover the Licensed and Independent films indiscriminately. (5) THE MIRROR will be glad to print Mr. Anderson's portrait embellished with a nice ornamental border of revolvers and "chaps" if the Essanay Company will send on a photograph. Has "M. H." seen Mr. Anderson in the films so often, doing the cowboy rescue act or the bad-man-redeemed, that she has become enamored of him? This concludes the questions put by "M. H.," but in anticipation of further curiosity regarding the internal affairs of THE MIRROR office, it may be added that the office boy's name was John, but now it's Jimmie; Miss Porter has charge of the record department; the elevator boy is a "dinge," and the office cat is dead.—THE SPECTATOR.

Recalling a Good Old Film.

CHICAGO, ILL., Jan. 23, 1911.

To The Spectator:

SIR.—One of the best films I ever saw was called The Girl and the Judge, or The Judge and the Girl, I forget which. Besides being splendidly acted, it presented a fine problem of circumstantial evidence, interwoven with a perfectly reasonable love story. Can you tell me the name of the maker of this film? I have been surprised not to see it prominent in your Merit List.

J. K. MOORE.

418 W. Madison Street.

The picture you refer to was called The Girl and the Judge and was issued by the Vitagraph Company Jan. 20, 1910. The principal character was played by William Humphreys, an actor of some distinction on the stage.—THE SPECTATOR.

False Stories of Deaths.

MONTGOMERY, ALA., Jan. 22, 1911.

To The Spectator:

SIR.—Some time ago I was told that a well-known moving picture actor had been killed in an accident. Not having seen Mr. Maurice Costello appear in quite a while I thought that, perhaps, he was the victim. Can you tell me the truth of this matter?

C. M. P.

Your fears have no foundation in fact. False stories have been circulated frequently regarding the alleged death or injury of some picture player, started usually by house managers to account for the non-appearance of the players in certain films.—THE SPECTATOR.

LUBIN FILMS

THE PETTICOAT SHERIFF

Released Thursday, February 9

Dramatic thrill, love and comedy are blended in this pretty story of a woman who was elected sheriff of a frontier country. The election was easy, but when she went to arrest a "bad man" she had to be rescued by her husband. Then she "had a good cry" and resigned. Length about 1,000 feet.

Released Monday, February 6

A DOUBLE ELOPEMENT

Walter Thompson and Lilly Brown had been seriously wounded by Cupid, but Lilly's mother, a widow, refused her consent to their marriage. Walter sought the aid of his father, who was a widower. Father undertook to make it right. But when he saw Lilly's mother he fell in love with her and she with him. They didn't want to let the young folks, so they decided to elope. Meanwhile the young folks, giving up hope, decided to elope, too. They chose the same night for the indoor-exit, and Lilly descended from a rear window about the time her mother descended from a front window. Unfortunately, they went to the same minister, where they met and then forgave each other. Length about 990 feet.

LUBIN MANUFACTURING CO.

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.

Chicago: 62 Fifth Ave. London: 45 Gerrard St., W. Berlin: 35 Friedrich Str

KALEM

LITTLE SISTER

Released Wednesday, Feb. 8th. Length, 970 feet.

A beautiful story of present day life in the Sunny South.

THE BROKEN TRAIL

Released Friday, Feb. 10th. Length, 1000 feet.

A tale of Indian warfare in California.

A set of 10 photos, each 7 x 9 inches, of the leading Kalem Players, for $1.50, cash with order

Kalem Company, 235 W. 23d St., New York City

Reviews of Licensed Films

A Robust Patient (Selig, Jan. 23).—Robinson is fully convinced that he is a very sick man, so he starts off to Dr. Crow's retreat to get well. Now, Dr. Crow is much disturbed at the roundness and largeness of Robinson's form, so he proceeds to put him through a course of sprouts. He puts him on a restricted diet, and after running and sweating in bath and cooling in shower, he gains five pounds. He is then put to work shoveling dirt, but encases the warden and dies to a restaurant where he becomes two waiters on the move. At his office next day he dines on bologna and beer and writes a letter to Dr. Crow's establishment telling him he will recommend it as a resort for his enemies. The situations are amusing, and it is exceedingly well done.

Gasoline for a Tonic (Pathe, Jan. 23).—A lemon hanger in a cart propelled by hand is resting beneath a window where a lady is airing her clothes. She whisks them. He grabs them, and over the window she comes. The beggar makes a hasty retreat, and drinks a gallon of gasoline from a can near an automobile. This makes him very frisky, and the pursuing crowd cannot catch him. He lands in the middle of the park lake, floating away in his cart from the crowd on shore. That is the only novel thing about the picture, the rest being a presentation of old tricks.

Twilight of a Sailor's Life (Gaumont, Jan. 24).—Something very like this was done some months ago by the Kalem Company in the subject, The Old Fiddler. Details and environment, however, are different, and in the difference the Kalem story has rather the better of it. The Gaumont story concerns an old sailor at a Government asylum, who is taken home by his son. The son's wife finds the old man in the way, and she is ashamed of him and his manners. She puts him in the kitchen to eat, and tells callers he is her servant. When the son learns all this he indignantly protests, and insists on his wife apologizing to the old man. The wife is humiliated, and would leave her husband, but the old man decides to go himself. His sacrifice melts the wife's heart, and there follows the expected reconciliation. The acting has the French grace, father and son being admirably done. But the wife is too conscious of the camera.

A Sin Unpardonable (Essanay, Jan. 24).—The conclusion of this drama presents a very powerful situation, in which the players rise to its demands with admirable expression and restrained force. Believing he has killed the insulter of his wife, after a hand-to-hand encounter in the forest, the woodman staggers home to his cabin overcome by the horror of his deed. The wife would have him flee from justice, but he rejects the thought. Suddenly in the door behind them stands the supposed dead man, ragged and pale, and not unlike a ghost. He had recovered from the cooking, and had come to ask forgiveness. The woodman cannot realize that the man is alive, and has to touch him to be convinced. Then follows the forgiveness, and the defeated man goes out into the night. Earlier scenes are not so effective, although they cannot be said to be weak. The friend of the husband who insults the wife is too persistent in his attempts to get his arms around her, while the husband is present. It is difficult to believe that the husband did not know until his wife told him. Again, after the fight, the vanquished man, is seen to be breathing so heavily that the victor could not have thought him dead. A different position of the prostrate man would have concealed the breathing from the camera.

How Mary Met the Cowpunchers (Melies, Jan. 26).—Mary is a maid from Boston introduced for the first time to ranch life. It is motion picture ranch life with wild Indians out for gore, but the backgrounds are appropriate. Mary is lukewarm toward the cowboys at first. She goes riding with a captain, and they are attacked by Indians, all of which is not managed as realistically as it might have been. They send the Indians off on a wild goose chase, by putting a dummy on Mary's horse and sending the animal wild. After all danger is over, apparently, the captain deserts, and the cowboys come to the rescue, capturing the In-

time and then making friends with Mary. The film is rather tame either as melodrama or comedy.

Poor Sick Man (Biograph, Jan. 26).—There is a novel and humorous plot in this film and it is well presented, although this reviewer would like it better if there had been less obvious pantomiming to the front in examination of the things the comedians intended doing. This sort of thing is sadly out of date and a progressive company like the Biograph ought to be above it. It insults the intelligence of the spectators to assume that they must be told in such a bald way what is on the players' minds; and it adds not a whit to the comedy of the situations—indeed, it detracts, because it destroys all sense of illusion. A married man and his son-in-law feign sickness to escape going with their wives to the theatre. As soon as the ladies are gone each husband, unknown to the other, goes to the club to play cards. There they meet, and when the club is raided by the police, the two men escape together in their shirt sleeves. The night is cold and to reach home they appropriate clothing from neighboring apartments by way of the fire escape. The old gentleman becomes a policeman and is forced later to do patrol duty, while the son-in-law, dressed in a boy's suit, is set upon by other boys and is rescued by a kind lady who takes him home. Both reach home ahead of their wives and are wrapped in their bandages when the ladies arrive.

Whigel's New Sleeve (Pathe, Jan. 25).—Whigel caught the sleeves of his coat and shirt in the wardrobe. He put them carefully back on his arm and started home. Outside he met a fair tourist and in explaining a few points from her guide book, the brave camp of and a dog ran away with it. He caught a conductor, who blacked his eye in his eagerness to get and a soldier who admired the cuffs. Again he met the fair tourist, and again he lost her by blacking her shoes. Of course, other men who do not have to entertain the fair sex in motion picture parade might have found another way out of the difficulty, but this was Whigel's way and whether one should laugh or scorn him depends on the mentality.

Saved by Telegraphy (Pathe, Jan. 25).—While the situation of this film has been used in a number of dramas, it is worked out with novel treatment and affords an interest much above the average motion picture in dramatic intensity. Although the acting is not great, is exceedingly well done. Tom, a telegraph operator, gives Bess, the manager's daughter, lessons in that art. It seemed to consist of "I love you." Later Bess invites Tom to dine at her father's house, and to meet her at the office at 7 o'clock. She arrives there before him, and becomes interested in the safe deposit vault. Her father takes her inside to explain its uses. A clerk entering and seeing the father's desk closed and the door of the vault open closes it. Tom arrives at 7 o'clock, finds Bess' cloak, becomes suspicious of certain noises he hears inside the vault, and then begins a series of taps in imitation of the telegraph code, by which he learns the combination of the safe and opens it.

The Secret of the Still (Kalem, Jan. 25).—The interest of this film is in the scenes of gathering pitch from pine trees and the converting of it into turpentine; also the gathering and cleaning of a certain kind of moss. The story itself is the conventional "moonshiner" rival illicitly thrown in to keep the ball rolling and it is stopped and started at will. Sally, a moss gatherer, is loved by Tom and Jim, who both work in the turpentine still. Jim bribes a negro to cause the vent that the turpentine may go to waste, and the blame rest on Tom. After this act the still catches fire, and Tom is discharged by his employer at a peculiar moment—just as he views the first flames and hardly realizes the destruction. It would almost seem he would desire a greater punishment, if he thought him guilty. The negro met his death in an accident and confessed. Jim was captured and brought before the owner of the still, and Tom was reinstated, and Sally and he were happy. The last scenes where something happened was better drama.

Pate's Turning (Biograph, Jan. 23).—The extremely melodramatic finish of this story does not appear melodramatic because it is so cleverly managed; it compels belief because of its naturally expressive acting, and the purposeful path which scene follows upon scene. The rich city man going to the seaside forgets his fiancee at home and wins the heart of a trusting and pretty waitress, promising to marry her. When his father dies and he goes back to the city he thinks better of the matter and discards the waitress, who comes on to the city to appeal to him personally. Ignoring her, he prepares for his wedding with the city girl. The discarded waitress, instead of taking her proof to a lawyer, waits until the wedding day, when she appears with a baby in her arms and breaks into the ceremony. The bride-to-be then repudiates the wretch and he finally makes good by marrying the deserted mother on the spot, after which the poor creature dies. Both leading female parts are well played, as is the husband also, but the ensemble management is perhaps worthy of the most praise. Before dismissing this subject attention should be called to the scene in which the young man calls on the waitress in her room. Both sit on the table to make love. True, there was no chair in sight and perhaps the poor girl didn't have any, but none the less this trick of the actor sitting on a table is one that should be avoided. People do not do it in real life, so why do it in the pictures?

Father Makes Himself Useful (Lubin, Jan. 23).—But for one overdone part this would have proven a first class comedy. It is in the main cleverly constructed, admirably acted and well mounted. The young married man becomes indifferent toward his wife, but when the father arrives and by prearrangement with the wife, makes love to her, the husband becomes insanely jealous, right from the start. It would have been more effective if he had let the feeling of jealousy grow naturally. In the end, when he is shown the letter by which his father had proposed the ruse, he is quite contrite and glad to make his peace with his wife.

Father's Love (Lubin, Jan. 26).—Although this is a two-generation story, it is quite interesting and so well acted that it will do as an excellent example of the improved quality of work that is now being done by the Lubin forces. The settings are specially good. The story concerns a rich man's daughter, who marries her violin teacher against her father's wishes and is disowned and dies in poverty, the musician husband having become paralyzed. This last event comes rather suddenly, suggesting the thought that a scene may have been omitted in assembling the negative. Being unable to support his child, the poor musician left her on her grandfather's doorstep and the old gentleman took her in and raised her to young womanhood, when she accidentally met her father in a music store, where he was trying to sell one of his compositions. Recognition and a happy ending follows.

BIOGRAPH FILMS

Trade Mark. Trade Mark.

Released January 30, 1911

A Wreath of Orange Blossoms

It Serves to Point Out the Right Way

A young wife, whose husband has met with business reverses, is about to listen to the pleading of the tempter to go away with him. In packing her grip to leave she comes across the wreath of orange blossoms and veil she wore on her wedding day, which arouses in her remembrances of the past, staying her from taking a step which only meant disaster

Approximate Length 993 feet.

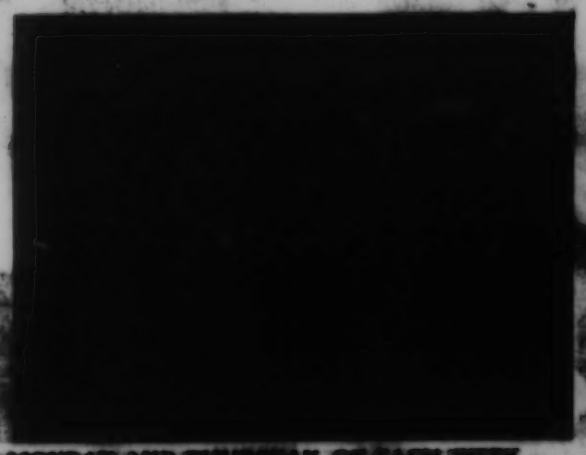
Released February 2, 1911

Three Sisters

A Romance of a Pretty Shop Girl

Three sisters are the children of a widowed mother. The oldest has been traveling with a theatrical company, and upon returning home after the season, finds the other two neglecting home. She realizes her place is home, for she finds her younger sister needs protection, for she has fallen in with a good-for-nothing scamp. By a clever scheme she turns the girl against her objectionable sweetheart, and brings about an alliance between she and a young curate.

Approximate Length 997 feet.



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GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

The Spy (Selig, Jan. 26).—A better played or managed war story has seldom, if ever, been seen on the screen. The acting is splendid for its natural and lifelike quality, without losing the necessary force at the dramatic moments, and the stage management is of the best, all the nice little details being finely worked out, except in two minor instances, when the pursuers were kept too long waiting, while the youth and later the spy were making their escapes. The story, while interesting and at times exciting, has no central theme beyond being a tale of adventure in which the Southern spy succeeds in reaching General Lee's headquarters with the papers. The atmosphere of the several scenes is specially worthy of praise—the old Southern homestead, the slaves' cabins and, finally, the hospital, being the best. Of the players, the spy and his son rather carry off the honors, although there are no badly taken parts.

How Max Went Around the World (Pathe, Jan. 23).—Another novel comedy idea is worked up in the usual Pathe style with Max. He conceives an idea that he needs a rest from the society of his wife, so he decides to take a three months' trip around the world. She sees him to the depot and on the train, from which he jumps off and joins the boys. The next morning finds him in such a shocking state that a waiter ascertaining his address takes him home on his back. Naturally his wife is much surprised, and more so when each month she receives a telegram from some far off land from her husband. Explanations become tiresome to her, and she sends one to Max that causes that gentleman to swear good behavior in the future. It is supposed obviously that Max made some arrangement whereby these telegrams could be sent from the different countries, though the spectator is not let into the secret.

The Lover and the Count (Edison, Jan. 25).—Some well-known comedy ideas are ingeniously united in a spirited and laughable farce. Bumptious' burlesque costume, however, was too great a contrast to the surroundings and somewhat spoiled the illusion. One wondered that he was ever hired. He should have permitted his acting to carry the situation. He was in love, but mother preferred the count. He read in the paper that the family required a cook. With a friend he went to a costumers and made up for the part. The friend got into a wicker trunk, and, hiring an express wagon, they started out in this manner to apply for the job, the friend being in the trunk behind. At the house he found the count before him with a minister. His sweetheart in her chamber had played off with a headache, and when the mother was showing the new servant girl around the house, being called away, she left that person with her daughter. He at once explained his identity, and she ordered the trunk brought into her room. The friend got out and she got in. The friend then hid behind a screen and Bumptious pretended to get a big "jag." The family assembled, and ordered out the new cook, followed by her trunk. Then they missed the daughter, and while they were searching about the room for her the friend slipped out of the door and locked them in, while Bumptious made immediate use of the minister down stairs.

Puritan and Indians (Kalem, Jan. 27).—This is an exceedingly painstaking production in its endeavors to portray the time of the Puritan and the Indian, the backgrounds, settings and management being as accurate as is possible at the present day, but it is doubtful if the sober old Puritan would have conducted himself quite as this one did. His heart was moved by the force of his will and the manifestation of affection was rare. Therefore the sudden transition of the father's friendship from the rival to Ralph, whose existence in the story seemed unneedful, was unnatural. After accepting Ralph as worthy of his daughter, he found him at dice. The next Sunday at church, he had him excommunicated. Ralph left the church, though it is a wonder he got out of it so easily, and learned of the Indians' intention to attack the church. He hastened back and informed the congregation of the fact. There he found that Janice, his sweetheart, had taken a restless child to the spring for a drink. The Indians were driven off from a very realistic onslaught and Ralph came up after having saved Janice's life from the attack of an Indian. It was not noticed that the Indians had any weapons.

A Girl of the Mountains (Vitagraph, Jan. 27).—It was doubtless the intention of this picture to contrast careless affection bestowed by men on women and the suffering it causes to their more forgiving natures. Not to quarrel with the philosophy, it is feared that this film does not clearly bring out its theme. It is suggested that many a young man goes walking in the mountains with a maid without ever marrying her. To be sure, this young fellow slipped over an embankment and injured himself, but in the next scene he was lively enough, and nothing ever occurred from it in the story. After this he returned from his convalescing in the mountains and married the girl of his choice. He returned with his wife to that section of the country, was caught in a storm, left his wife and sought assistance in the house of the mountain maid. At first she refused. Then she took a lantern and went out and brought in his wife. Why he did not accompany her was as unnatural as unexplainable. Then the maid forgave him and bade him good-bye. The story would, no doubt, have been stronger had some actual injury been done the girl and had the actress shown more light and shade between trusting girlishness and budding injured womanhood.

The Sailor's Return (Urban-Eclipse, Jan. 25).—One has seen this story so many times that it would be possible to close the eyes and tell the action. Jack enlists for Newfoundland to pay the landlord for his sweetheart's father. Now the landlord had taken advantage of the situation to compel the girl to marry him, so he continues to press his suit during Jack's absence, but he did not continue long, for Jack returned and knocked him down and that was the end of the story. The settings selected had excellent atmosphere, and called Jack acted pleasantly, but the landlord seemed conventionally stagey, though his part may have driven him to it.

An Eventful Evening (Edison, Jan. 26).—This is another Richard Harding Davis story and tells of the manner in which a bright girl managed to trap three burglars. Her part is well acted and doubtless with dialogue the events could have been made convincing, but as told in pictures it is impossible to believe. Her father has gone to the city to attend a railroad board meeting, he being president of the road. Burglars are seen by his daughter, who telephones to the railroad station to notify her father and have him come back on a special train. When the burglars enter and are at work she goes among them, serves lunch and entertains them until the special train arrives with the father and a crowd of men. Why all this had to wait on the special and the father is not explained, and why the burglars stood around like dummies when they knew help was coming is also impossible to understand. Finally, both the sick mother in bed upstairs could hear the slight noise made by the burglars at the start and still sleep soundly through the remainder of the arrest is beyond belief.

Firemen's Parade (Vitagraph, Jan. 24).—These are views of a convention of volunteer firemen at Freeport, L. I., and cannot be said to have much general interest, but in some scenes showing the speed contests, hooking hose and carrying water are the best of the series.

It Did Look Suspicious (Vitagraph, Jan. 24).—Only fair in interest and power, this film is, however, quite well acted. It illustrates how easily a false accusation may be made against an innocent person. The wife of the house lost his wife's ring; the milkmaid picked it up and gave it to the maid; the mother and mistress missed the ring and called in the police. Then the ring was found on the maid's finger and she was arrested. However, it is all cleared up in the end and the milkmaid gives the girl an engagement ring.

The Black Bordered Letter (Edison, Jan. 27).—Well produced detective stories always have a certain fascination, but they must be clear as well as novel. This one is, perhaps, a bit too complicated, but it all clears up as we go along, and the excellent acting of the principals keeps the story going. The cross in which the detective secures the release of the heiress from the sanitarium, where she is being held prisoner at the instance of the doctor, who, as executor, has embezzled from her estate, is

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Length, about 1000 feet Released Feb. 11

GET IT! GET IT!! GET IT!!!

the best of the film. There is clever management here, the detective gaining admission as a patient. The motive of the doctor was kept back too long in the development of the story.

Il Trovatore (Pathe, Jan. 27).—Told in colored film and acted by a splendid cast, this adaptation from the great opera is an artistic triumph for the Pathe European producers. Added to this is the fact that the music of the opera, arranged scene by scene and timed to a nicety, may be had at a nominal price. The presentation is quite clear and follows the plot of the opera with sufficient closeness. The tragical events leading to the suicide of poor Leonora that her beloved Maurico might be saved and the execution of the latter by order of the Count, his brother, while he was still ignorant of their relationship are effectively presented.

Betty Rolls Along (Pathe, Jan. 28).—Betty has an adventure on roller skates this time; by no means the first adventure of the sort seen in picture. In practicing the art she tumbles downstairs, bumps into passers-by, through a painter's canvas, and finally lands in a lake.

Father Against His Will (Pathe, Jan. 28).—A mixup of babies has been the cause of countless comedies and tragedies, but it is believed that this American Pathe comedy will take its place with the most fun provoking. Harry receives a letter from Maud to meet him at the park gate at 4 o'clock. On his way through the park he meets two friendless babies sitting on a park bench. Their mother had left them with the nurse, who is bandaging the knee of a third person at a fountain around the corner. Harry sits down to comfort the babies. As he gets up to leave, a policeman comes along and, believing the two babies are about to be abandoned, insists that he move on with them. Another officer is sent to follow him, and when he makes an attempt to relieve himself of the babies on another bench, the second officer comes up and insists on conducting him out of the park. Harry tries to set himself right through friends whom he meets, but they all deny him. The title at this point is rather confusing, and might mean until the following action is seen that they denied the charge against him. He meets Maud at the gate, and she evidently coming to the conclusion that he is a widower is greatly unnerved. She follows him to the police station, where they are met by the mother and nurse, and all is cleared away. It is well acted and conceived.

Gorges of the Bourne, France (Gaumont, Jan. 28).—This is a colored film that shows some exceptionally fine scenery, made interesting by the presence of cattle and other life. It includes the bridge at Royans, Pont-de-Noire, and then to the Gorges of the Vernaison.

The Baby Fortune Hunters (Gaumont, Jan. 28).—This story can hardly be taken seriously, but it gives an excellent idea of peasant life and surroundings in France, the ploughing with oxen and the sowing and threshing of wheat by hand. Two very small children, a boy and girl, become discontented at something not apparent, as they seem very ready to work and know no other life. Their mother and father bid them good-bye on going to the field. The children act with simultaneous movement in this scene, like two little puppets exactly alike. After their parents' departure they seek work at a farm and are soon seen ploughing and working in the field. The police officers find them. Their employer pays them off and the officer handcuff them and take them home to their parents, where they show their hard earned wealth.

Davy Jones in the South Seas (Vitagraph, Jan. 28).—Davy Jones has another adventure. He landed in Borneo with his friend, the parrot, and the natives were about to make an end of him when he thought of his magnifying glass. By the sun rays he caused wood to burn and a chieftain's hand to burn, and thenceforth he was accounted a great man in Borneo. He trifled with the affections of Princess Umgrub, but when the king suggested marriage, he and polly fled. His old friend, Dick Deadeye, saw him through his glass trembling on the beach and sent his men to the rescue just in time to dodge a volley of spears. The plot of the story is hardly enough developed, though the backgrounds were interesting, covered, however, by too much lining up in front of the camera.

The Two Reformations (Essanay, Jan. 28).—This is a story of delicate sentiment that leads up to a very dramatic and thrilling situation showing the nobler attributes in man rising above human weakness, all of which is delightfully brought out in the acting, surrounded by well selected backgrounds. The domestic scenes are especially well managed, and the only scene to be reproached is the entrance of the sheriff, who seems easily satisfied and leaves without seeing the bandit in the bed—the first place that would be naturally looked at. Unsuccessful in the East, the hero goes West, leaving behind his wife. Unlike most heroes of the picture world, he does not immediately strike gold, and at length on receiving a letter from his wife stating her need of funds, he consents to shelter a bandit if he will share his gains with him. He puts the sheriff on the wrong track, and then joins the bandit. Meanwhile his wife has decided to surprise him. She arrives the day the two men have appointed to hold up the stage coach which it is necessary for her to take. The husband's pal appears at the station, sizes up the crowd, gets into conversation with the wife and learns her identity. The coach is not held up and the two men swear allegiance to right and the woman.

Reviews of Independent Films

When a Man's Single (American, Jan. 23).—Judged from the standard of second rate vaudeville this is a fine farce. It is obviously made to be very funny, and the actors strain every nerve for fear it won't be so. It is the night after and the wife and husband have a quarrel. She goes home to mother, and the humor of the story is in the situations in which he finds himself engaging new cooks. At last he sends for his wife. A colored cook arrives who faints in his arms. It proves to be his wife, and he gets his face all blackened in kissing her. The improbability detracts from the situation, and the production as a whole reminds one of a number of amateur farces in acting and management.

The Dream (Imp, Jan. 23).—It is the old story of the man who wakes up when he fears his wife may be up to his own tricks. However, it is well mounted and acted with delicacy, though the sets are not always seen the second time as they were left. He goes to the cafe with the usual stenographer and comes home with a grouch. His wife has made a cake in celebration of their wedding anniversary, but he thrusts it aside and goes to sleep and dreams that his wife leaves for the cafe with another man. The thought drives him to suicide, which causes him to wake up and then together they eat the cake he had spurned. The dream would have been more logical after the cake eating. Miss Pickford enacted her role of the wife artistically, but one regrets her departure from the more youthful roles with which she has been associated. The part was miscast.

Painless Extraction (Eclaire, Jan. 23).—A gentleman who has the toothache is followed by a thief who is interested in his wallet. A friend appears who gives the gentleman a card of an American dentist who extracts teeth without pain. The thief sees the card and gets there before his victim. He drugs the dentist, dons his clothes and is ready for the patient. Once in the chair he changes clothes with him, but neglects to remove the wallet, which he afterwards appears to have. He is pursued on the man's regaining consciousness and the laughs come with the lightning rapidity with which he changes clothes with passers by. He is caught at last and the dentist extracts all his teeth. The last enlarged view of his bloody mouth where the teeth jump back from his hat to their natural places is revolting.

Kill the Fly (Eclair, Jan. 23).—The Colonel orders Pitou, his servant, to kill the fly that has been bothering him, or serve four days in the cell. Pitou takes his duty seriously and demolishes the entire study, chases the fly out doors and after a series of knockabout scenes returns to receive the Colonel's wrath. It affords nothing new of its class, and Pitou insults the camera and spectators by face making at the end.

A Wife's Love (Powers, Jan. 24).—Two young people elope because the father of the girl will not sanction their marriage. Poverty and sickness come and the young wife is told that if her husband does not go to a warmer climate he will die. Her father refuses to give aid, and during his absence she returns and takes money from his desk. He catches her in the act and dies in a state of apoplexy. Her mother meantime has visited the husband and left money. When the father's will is read he has divided his estate between wife and daughter. It is a fair dramatic situation arrived at by old and conventional procedure and ending tamely, but the actress fails to bring it out from lack of proper realization.

Little Dorothy (Powers, Jan. 24).—Little Dorothy takes a dislike to one of her older sister's suitors. She prefers the bashful one and writes him a note telling him how much her sister loves him. When he arrives she stands back of the sofa and aids the courtship by various mysterious pats and caresses. It is an amusing bit, but it is probable that the rival would have made the better bashful lover.

A Red Man's Wrath (Bison, Jan. 24).—Two Indian peddlers, a buck and his squaw, came down to the Royal Flush Saloon to sell their wares. The squaw was accidentally shot by a man who hid cards in his boot leg. The fellow held up the whole saloon, and a large population outside in a most miraculous manner and made good his escape without any one even suggesting to follow him. They all piled into the saloon, where the squaw seemed to all appearances dead. The buck was inflamed with a desire for revenge, and started out in pursuit met the fellow in his canoe at the centre of the river, where in an interesting fight he killed him. He returned to the saloon, where he found his squaw alive and took her away with him. It is doubtful if the Indian's procedure would have been permitted in real life, but it afforded a chance for a chase and a fight which was probably what was desired.

When Love Was Blind (Thanhouser, Jan. 24).—A mother leaves her blind daughter in charge of a maid. The house catches fire. The maid flees, and a young man passing by, at the risk of his own life, enters the house and saves the blind girl. He is disfigured for life, and marries her, glad that she cannot see his unsightly face. A child is born, however, and the mother is so desirous of seeing her baby that a specialist is found who believes he can restore her sight. With the child in her arms she becomes impatient, and lifts the bandages too soon. She gets one glimpse of her baby, and all is dark again, and she is content to let it so remain. Although the idea is not new, it is a very well rendered picture, nicely mounted and acted with due appreciation, though the young man's struggle in the smoke is a bit unnaturally overdrawn. The flames did not seem to eat their way or change their place as the fire progressed.

Why He Went West (Champion, Jan. 25).—In the first place, he didn't go West—at least no further than Hoboken, although we have the usual attempt to give a Western atmosphere by having alleged cowboys wear full regalias of "chaps" in the parlor of the supposed rancher. In the second place, the picture is not based on why he left the happy East, but rather on what happened after he got to his destination. He had caught his girl hugging and kissing another man and in revenge he went "West." He became a cowboy in the full dress suit which he changed immediately without notice or reason to the regulation "chaps," and incidentally he fell in love with the rancher's daughter. His old girl came looking for him, but he cast her off for the new one, although he had been moping around like a calf a moment before. The story is inane in its conception and treatment, there being no realization whatever of dramatic or sympathetic values.

A Wife's Calvary (Ambrosio, Jan. 25).—This is a simple story, though a tragic one, and without much excuse for its telling. The wife of a drunkard takes their child and deserts her brutal husband. They are cared for by a banker. One night the deserted husband, having lost his job, joins two burglars in an attempt to rob the banker. The husband is surprised in his wife's room by the banker and shot. That is all there is to the story, which leaves us to wonder as to the final outcome. The subtitles are more interesting than the pictures, in a way, as they illustrate some of the oddities of English written in Italy. When the wife writes to the husband that she is about to desert him she declares, "I suffice to earn my child's and my own living." Again, when the husband is discharged from his work, his employer "advises" him that he is fired.

Tweedledum in a Cask (Ambrosio, Jan. 25).—The eccentric comedian known as Tweedledum is put into a cask, which rolls down hill and up hill, knocking people over and causing some laughter. The scenes are made in the Alps in the snow, where the falls are easy.

For Remembrance (Reliance, Jan. 25).—There is a quiet appeal in this story that is logical and consistent, although it cannot be said to lay any claim to novelty. The idea has appeared in numberless films before—an aged lover giving up his claim to the girl when he finds that she is grieving over an absent sweetheart. In this case the girl is away from home trying to make her living in the city. Sick and out of work she is about to be expelled from her lodgings when a fellow lodger, an old chap, pawns everything he has, pays her bills and then gains her consent to marriage. Later he sees an old letter from her former sweetheart, sends for the young man and reunites them. Marriage follows, the old man having only a wilted rose for remembrance. The film is weakened by faulty construction and detail, although the acting is good. Lapses of time are entirely ignored. For example, we leave the girl weeping in a chair, and instantly see her staggering from the street into the house. She wears a shirtwaist, while he wears a costume of the early part of last century and buys for her with his last money hot house roses and ice cream in a paper cup of very recent invention. One wonders at what period the events could have occurred, and also how the two would have existed if they had married.

Bertie's Bandit (American, Jan. 26).—Good acting, a plausible, well connected story and interesting scenes of Arizona plains and heights, where the cactus abounds, mark this production. Though making a man of him through Western environment is quite the thing in motion picture, yet Bertie's portrayal of the part and the action of the scenario make an entirely new conception. Bertie, the botanist, goes West with the girl he loves, because, at his sweetheart's suggestion, he wants to make a real man of himself. While waiting for the Red Cloud stage they learn that the sheriff has offered a reward of $5000 for Tiger Jack. This news does not, however, interest Bertie and his sweetheart, who, getting impatient, set out on a donkey in hope that the stage will overtake them. The stage is held up by Tiger Jack in rather an unrealistic manner as surely at least a portion might have escaped or the driver driven directly on. Tiger Jack takes a rest among the crags and is joined by the donkey with the girl's hat on it. Then comes Bertie examining plants. His actions so amuse Tiger Jack that he plays with him. He destroys his collection, but when he begins to destroy the girl's hat that is too much for Bertie. He fights. It is a fight over the rocks and on the heights, and ends by the arrival of the sweetheart, who checkmates the desperado as he would fling Bertie over the cliffs. Then the sheriff arrives and later Bertie, who has shown his manhood, receives the reward, his sweetheart and the money.

The Revenging Picture (Itala, Jan. 26).—The Marquis shelters his friend, the artist, from the law. He has in his palace a secret chamber, whose entrance is behind a panel picture. A trap door on the floor opens to the cellar by means of a ladder rope. In this room the artist paints a picture of the Marquis on the wall. Now the steward is the only person outside of the Marquis who knew of the artist's presence. He informs the police and both men are arrested. For a reward the steward is presented with the palace by the government. In a drunken frenzy he throws a bottle which hits the secret spring opening the secret chamber. The door closes after him and he is confronted with the lifelike picture of the Marquis on the wall. In his terror he steps backward, the trap opens and he falls to his death. The story is finely told and mounted and well acted, but the rank impossibility weakens it.

'Phone 1707 Chester (Imp, Jan. 26).—He receives a tip to play Blue Bird to win third race, and tries to borrow money from a business associate. On failing he seeks out the old grocer, whose relation to the family is not quite clear. The grocer gives him $100 and Blue Bird wins 50-1. In his elation he invites his friends out to a good time at the cafe, but he shows extraordinary promptness in returning the borrowed money to the grocer by letter from the cafe, obviously so that his wife would find it and know his whereabouts, but as it takes time for letters to travel, it is a surprise that he was still at the cafe when she arrived and found him drinking wine from a lady's slipper. The man at the front of the table in these scenes was not always the same. He left his friends apparently to go after his wife, but he was next seen at what appeared to be a Turkish bath. He went out for some reason and his friends found a locket containing his baby's picture where he had been sitting. They found his telephone number, called up his wife, and the two made up over the 'phone, the baby doing its share of the talking. The next day's advice on the races was cast aside. The sets showed care in detail, but the story appeared to have no definite aim.

His Best Friend (Solax, Jan. 27).—His best friend was his dog, a bright fox terrier that is made to do a lot of impossible things, which, although clever dog tricks, detract from the verisimilitude. The Solax directors, if they mean to use this dog again, would do well to study the methods of the Vitagraph Company with the collie, "Jean." In this story it would have been quite possible to have had the dog perform his legitimate and logical part in the rescue. His owner is supposed to be an English nobleman crossing the ocean to marry his cousin, whom he has never seen. He confides in a sharper on shipboard and this fellow has the Englishman drugged and kidnapped on landing and trussed up in a chair in a deserted room, while he goes to the cousin's house to impersonate the lord. The prisoner, however, writes a note which the dog takes in his mouth and then jumps into a valise. The crook carries the valise to the cousin's house, the dog jumps out and delivers the note, the cousin and two policemen follow the dog to the dive, the lord is released and all return to arrest the sharper. All parts are well played, except the crook, who is too utterly devilish at times.

Trials of Bud Brown (Bison, Jan. 27).—There is more novelty and wit to this Western cowboy story than to many other previous Bison releases, although it must still be noted that the only real indications of ranch life are the conventional cowboy costumes, guns and horses. There wasn't a cow to be seen. Indeed, there is a growing suspicion that one of these picture cowboys wouldn't know a cow or a steer if he saw one. However, they can ride and the picture has a romantic, if untruthful, atmosphere. Bud was a college boy from the East, who had a good right hand punch that did very well as an offset for the gun of the ranch foreman when the latter resented Bud's attentions to the rancher's daughter. In "r-r-r-revenge" for these same attentions the foreman and his gang kidnapped Bud and started to hang him.

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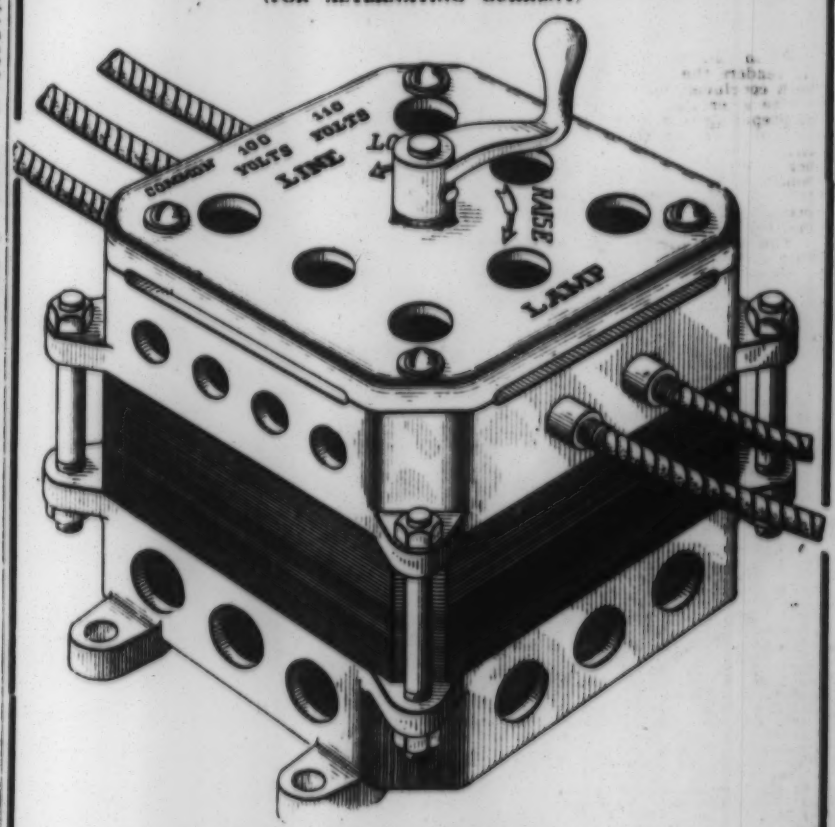

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MERIT LIST CONTEST

IT IS NOW ALL OVER BUT THE COUNTING AND SHOUTING.

The List Below Shows the Progress of Counting So Far as Completed—List Has Grown to 123 Film Subjects and Will Probably Reach 150—Complete List and Particulars Next Week.

When this issue of THE MIRROR reaches its readers the Merit List contest will have been completed, the votes being counted that arrived after Feb. 1. However, at the time of preparing this report there still remained several days for the receipt of votes, and there were in addition a considerable number of votes received but not reached in the counting. Next week THE MIRROR will contain the completed list, with names of the makers, and some other details hitherto omitted for want of room.

The Merit List as the record stands at this writing is as follows:

An Account of the Mills, 78; Auld Robin Gray, 79; Armorer's Daughter, 68; Auntie at the Seal Rock, 88; At the Eleventh Hour, 85; Angel of Devotion's Claim, 56; Broken Doll, 67; Big Game, 85; Baby's Mess, 81; Bachelor and Boy, 87; Cleopatra, 85; Cloister's Touch, 85; Call of Arms, 80; Castaways, 81; Colonial Belle, 58; Corner in Wheat, 87; Convict 7705, 91; Children's Revolt, 89; District Attorney, 91; Drink, 82; Dulcies, 54; Drumsticks, 87; Dead Letter, 26; Dixie Mother, 87; Elektra, 87; Englishman and the Girl, 84; Examination Day, 88; Edna, the Flower Girl, 86; Faithful, 45; Fear at the Window, 89; Flash of Light, 81; Fugitive, 88; Fishing Smack, 82; Forgiveness by Kismet, 74; Fortunate Misfortune, 87; Gray of Dawn, 82; Gold Is Not All, 41; Indian Romance, 86; Her Mother's Wedding Gown, 85; Honor of His Family, 45; House With Closed Shutters, 84; How the 'Squire Was Converted, 86; Interrupted Honeymoon, 48; In Old California, 85; In Neighboring Kingdoms, 88; Jean Gets Fishing, 84; Justinian and Theodora, 40; Jean the Matchmaker, 45; Little Quaker Twins, 88; Last of the Saxons, 53; Love Vs. One Another, 83; Little Mother at the Ranch, 87; Love Among the Roses, 77; Lass From Old Ireland, 86; Love, Luck and Gasoline, 91; Lesson, 26; Mozart's Last Requiem, 25; Maggna, 51; More Than He Deit, 91; Mohawk's Way, 84; Mario's Swan Song, 87; Man Who Learned, 43; Mountaineer's Honor, 26; Moses, 27; Moulder of Souls, 26; Mr. Peggy Finch, 27; Nellie's Farm, 76; Newlyweds, 62; Oath and the Man, 85; Over the Garden Wall, 68; On His Doorsteps, 26; Pippa Passes, 62; Price of Fame, 27; Plain Song, 85; Pay Is Pipe, 26; Playing at Divorce, 27; Rose of Tahiti Town, 87; Rose Leaves, 85; Ramona, 78; Resurrection, 86; Rigoletto, 25; Ransomed, 89; Red Cross Seal, 47; Recoil, 27; Stars and Stripes, 84; Song That Reached His Heart, 27; Sweet's Wife, 83; Salutary Lesson, 82; Sage, Onion and Widow, 45; Sorrows of the Cantinella, 89; Summer Idyl, 28; Simple Charity, 58; Song of the Wildwood Flute, 90; Saved by Divine Providence, 26; Twisted Trail, 82; Thomas a Becket, 43; The Three Tests, 86; Two Waifs and a Stray, 88; Through the Breakers, 27; To Save Her Name, 71; Thou Shalt Not, 88; Tenderfoot's Triumph, 82; Two Little Waifs, 30; Two Brothers, 88; Touch of a Child's Hand, 80; Treasured Messenger, 26; Two Paths, 28; Uprising, 89; Uncle Tom's Cabin, 45; Uncle Jim, 29; Victim of Bridge, 91; Wrong Peggy, 116; Wrong Box, 37; With Fire and Sword, 42; Woman from Melon's, 86; Why the Duke Said, 47; Was Justice Served, 91; Walter, 58; Woman's Love, 27; Washington, 28; When a Man Loves, 26.

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but they let the girl escape, and, as they might have known, she summoned cowboy help and came back to the rescue just in time. Pursuing the outlaws, the cowboys shot them full of holes and left them dead on the prairie right in front of the camera.

Prompt Payment (Thanhouser, Jan. 27).—This is capital farce, and it is well acted throughout. A young husband gets good wages, and is loved by his creditors, who accommodate in the outer office while he remains in his private office, the stenographer having told the callers that her employer is out. While awaiting the creditors stay quiet, and this gives the young debtor an idea. He departs by the back way, gets a disguise from a costumer and enters his own office as a pretended Hebrew with another bill to collect. They let him into the game with his half-dollar and, as should be after an exhibition of nerve like this, he wins all their money, returning later to pay them off.

Stealing a Ride (Thanhouser, Jan. 27).—Here is a charming little child episode carried out with fine realism. Father and mother go sleigh riding, refusing to take the children along, but the little scamps, a boy and a girl, tie their sleds on behind and steal a ride. Far from home they tumble off in a snow drift and become lost, the parents not even discovering the empty sleds for some time. At last, however, the sleds are seen, and the truth is realized, followed by an anxious return over the road in search of the missing ones. They are traced by their tracks to a shelter behind some rocks, where the boy had built a fire by which the little girl had gone to sleep. After reaching home each youngster was spanked, but the punishment was eased by hearty kisses.

The Last Laugh (Reliance, Jan. 28).—For one good scene we are obliged to wait through fifteen minutes of very indifferent pictures every reeling in this film. We go from New York to Alaska and back again several times and jump over periods of time with alarming abandon, often without explanation. The good scene comes when Alaska Kate discovers that the wife of the young man whose life she has saved, bringing the two happily together, is the very woman who had previously wrecked her home by winning her husband away from her. Miss Leonard rises to this situation admirably. After her astonishment is over she goes to the saloon and laughs with her gambler friends over the whole affair. In fact, they laugh too much, all lined up for the camera.

The Masqueraders (Powers, Jan. 28).—Except for persistent attention to the camera by some of the players, this comedy was splendidly acted. The story is cleverly and consistently arranged from well worn farce complications, brought about too conventionally. A wealthy young man is to call on a young lady with a view to matrimony, and both he and the girl decide to change places with their servants. Thus they meet each other, he as the man servant and she as the maid, while the real servants masquerade as their employers. The incidents that follow are contrived with skill and produce abundant laughter. Of course the bogus servants fall in love, but the masquerading valet doesn't get the real maid. He becomes drunk and gets a wallop from the girl's butler, who happens to be in love with the maid himself. A piece of mismanagement or an error in assembling scenes occurs in connection with the valet's courtship of the maid. When quite drunk he is seen going out of the parlor with his arm around the maid. After a number of scenes between the other characters, indicating the lapse of considerable time, we see the drunken valet with his arm still around the protesting maid, entering another room from the parlor.

LICENSED FILM RELEASES.

Jan. 30, 1911.

	Feet.
(Bio.) Wreath of Orange Blossoms	993
(Pathe) Escape from the Tuileries	1000
(Selig) Little Circus Rider. Drama	1000
(Lubin) His Bogus Uncle	1000

Jan. 31, 1911.

(Vita.) Jean Rescues	...
(Edison) The Try-Out. Com	995
(S. & A.) Jilted Joker. Com	640
(S. & A.) Hank and Lank. Com	360
(Gau.) The Last Curtain	822
(Gau.) At Eventide	173

Feb. 1, 1911.

(Edison) Bumptious and Romeo. Com.	975
(Pathe) Hearts, Hunger, Happiness	...
(Kalem) Sheriff's Sister	...
(Urban) Disinherited Drama	990

Feb. 2, 1911.

(Bio.) Three Sisters. Com	997
(Selig) Curse of the Red Man	1000
(Lubin) Age vs. Youth	1000
(Melies) Only a Sister	980

Feb. 3, 1911.

(Pathe) The Slave's Revolt	...
(Vita.) Society and the Man	...
(Edison) Selling Old Master. Drama	990
(Kalem) Trail of the Poma's Charm	...

Feb. 4, 1911.

(Vita.) Queen for a Day	...
(Pathe) A Cowboy's Devotedness	1000
(S. & A.) Carmenita, the Faithful. Drama	996
(Gau.) Jiggers Looks for a Job. Com.	537
(Gau.) Krimmel Waterfalls in the Austrian Tyrol	435

Feb. 6, 1911.

(Bio.) Heart Beats of Long Ago. Drama	997
(Pathe) Max Has the Boxing Fever. Com.	561
(Pathe) An Imitator of Blondin. Com.	400
(Selig) Too Much Mother-in-Law	1000
(Lubin) A Double Elopement. Com	990

Feb. 7, 1911.

(Vita.) The Deluge. Drama	978
(Edison) The Doctor. Drama	1000
(S. & A.) A Woman's Voice. Com	566
(S. & A.) Ten Words for 25c. Com	425
(Gau.) (Not reported)	...

Feb. 8, 1911.

(Edison) Two Valentines. Com	1000
(Pathe) Legally Dead	1000
(Kalem) Little Sister. Drama	970
(Urban) (Not reported)	...

Feb. 9, 1911.

(Bio.) Priscilla's Engagement Kiss. Com.	997
(Selig) Thelma	...
(Lubin) The Petticoat Sheriff. Com	1000
(Melies) Tony the Greaser. Drama	980

Feb. 10, 1911.

(Pathe) The Missing Bride	...
(Pathe) Review of the Chilian Troops	...
(Vita.) The League of Mercy	...
(Edison) His First Commission	...
(Kalem) The Broken Trail. Drama	1000

Feb. 11, 1911.

(Vita.) At the White Man's Door	...
(Pathe) Silver Leaf's Heart. Drama	...
(S. & A.) (Not reported)	...
(Gau.) (Not reported)	...

INDEPENDENT FILM RELEASES.

Jan. 30, 1911.

	Feet.
(Amer.) The Genius. Drama	...
(Eclair) The Emperor's Lunch. Com	603
(Eclair) The Elusive Robber. Com	373
(Imp.) Maid or Man. Drama	995
(Yankee) The Taxicab Mystery. Drama	...

Jan. 31, 1911.

(Bison) A Tough Tenderfoot	...
(Powers) For My Pal	...
(Thanhouser) Only in the Way	...

Feb. 1, 1911.

(Ambrosio) Tweedledum Tries Winter Sports	500
(Ambrosio) The Return from Seaside Bathing	500
(Atlas) His Great Sacrifice	...
(Champion) Judged by Higher Power	...
(Nestor) The Bridal Trial	...
(Reliance) A Brass Button	990

Feb. 2, 1911.

(Amer.) Mission in the Desert. Drama	995
(Itala) Coachman of the Village. Drama	900
(Imp.) An Imaginary Elopement. Com.	500
(Imp.) The Mix-Up. Com	500

Feb. 3, 1911.

(Bison) A Squaw's Bravery	900
(Lux) Back to the Old Homestead. Drama	944
(Solax) The Ring of Love	...
(Thanhouser) Adrift	...
(Yankee) Counting House Mystery	...

Feb. 4, 1911.

(Gt. Northern) Criminal Chief's Capture	...
(Itala) The Feast of Foolsheed	900
(Powers) His First Case	...
(Reliance) The Command from Galilee	900

Feb. 5, 1911.

(Amer.) A Pittsburgh Millionaire. Drama	985
(Eclair) Doctor Against His Will. Drama	984
(Imp.) At the Duke's Command. Drama.	1000
(Yankee) Foiling the Camorra. Drama	...

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DATES AHEAD

Received too late for classification.

ALONG THE KENNEBEC (C. R. Reno, mgr.): Williams, Aris., 1, Winslow 2, Gallup, N. M., 3, Albuquerque 4.

ARCADIANS, THE (Charles Frohman, mgr.): Colorado Springs, Colo., 3, Cheyenne, Wyo., 4, Salt Lake City, U., 5-11.

AVERY STRONG STOCK (Monte Thompson, mgr.): New Bedford, Mass., Jan. 15—indefinite.

BLUE MOUSE (E. J. Carpenter, mgr.): Latrobe, Pa., 1, Barnesboro 2, Altoona 3, Johnstown 4, Somerset 6, Myersdale 7, Piedmont, W. Va., 8, Grafton 9, Fairmont 10.

BROWN, KIRK: Newark, O., 30-Feb. 4, Canton 6-11.

BUSTER BROWN (Buster Brown Amusement Co., mgrs.): Savannah, Ga., 6, Jacksonville, Fla., 7, 8, Albany, Ga., 9, Macon 10, Columbus 11.

CARLE, RICHARD (Fraser and Lederer, mgrs.): Butler, Pa., 1, Greensburg 2, York 3, Allentown 4.

CHICAGO GRAND OPERA: Baltimore, Md., Jan. 30—indefinite.

CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Kansas City, Mo., 5-11.

COUNTRY BOY (Co. B; Henry B. Harris, mgr.): Philadelphia, Pa., 30-Feb. 4.

DOLLAR PRINCESS (Charles Frohman, mgr.): Lincoln, Neb., 6, Topeka, Kan., 7, St. Joseph, Mo., 8, Joplin 9, Springfield 10, Ft. Smith, Ark., 11.

DREW, JOHN (Charles Frohman, mgr.): Boston, Mass., 6-11.

EDESON, ROBERT (Henry B. Harris, mgr.): Flint, Mich., 1, Lansing 2, Ann Arbor 3, Toledo, O., 4.

ELLIOTT, GERTRUDE (Liebler and Co., mgrs.): Minneapolis, Minn., 6-11.

ELLIOTT, MAXINE (Messrs. Shubert, mgrs.): Los Angeles, Cal., 30-Feb. 4.

FIRING LINE (Monte Thompson, mgr.): Berlin, Ont., 2, Stratford 3, Owen Sound 4, Collingwood 7, Orilla 8, Lindsay 10, Peterboro 11.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Grand Rapids, Mich., 2-4.

GENTLEMAN FROM MISSISSIPPI (Wm. A. Brady, mgr.): Portland, Ore., 29-Feb. 4.

GIRL FROM RECTOR'S (A. H. Wood, mgr.): Bridgeport, Conn., 1, 2, New London 3, Willimantic 4.

GIRL IN THE TAXI (A. H. Woods, mgr.): Providence, R. I., 6-11.

GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Newark, N. J., 5-11.

GRACE HELEN (N. Appell, mgr.): Ithaca, N. Y., Feb. 4, Hornell 6-11.

HATHAWAY'S STOCK (Monte Thompson, mgr.): Brockton, Mass.—indefinite.

HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Birmingham, Ala., 5, Atlanta, Ga., 6, 7, 8, Montgomery, Ala., 9, Mobile 10, 11.

HORNE'S STOCK (F. F. Horne, mgr.): Akron, O.—indefinite.

HONEYMOON TRAIL (Kelly and FitzGerald, mgrs.): Hot Springs, Wyo., 7, Laramie 8, No. Platte, Neb., 9, Gothenburg 10, Kearney 11, Grand Island 12.

HUMAN HEARTS (Northern; C. R. Reno, mgr.): Vandergrift, Pa., 1, Monessen 2, Rochester 3, Beaver Falls 4.

HUMAN HEARTS (Southern; C. R. Reno, mgr.): New Orleans, La., 29-Feb. 4.

JOLLY BACHELORS (Lew Fields, mgr.): London, Ont., 3, 4.

LA FORTE MAN, STOCK (Joe McEnroe, mgr.): Lafayette, Ind., 6-11.

LIGHT ETERNAL (Rice, Stair and Havlin, mgrs.): Columbus, O., 2-4, Philadelphia, Pa., 6-11.

LONG, FRANK E. (Frank E. Long, mgr.): Woodstock, Ill., 6-11.

MACAULEY, WILLIAM (Jas. A. Feits, mgr.): Eldorado, Ark., 3, Monroe, La., 6, Marshall, Tex., 6, Palestine 8, Greenville 10, Sherman 11.

MALLORY, CLIFTON: Fulton, N. Y., 6-11.

MEEHAN, JOHN (Monte Thompson, mgr.): Steubenville, W. Va., 2, Marietta, O., 3, Parkersburg, W. Va., 4, Gloucester, O., 6, Nelsonville 7, Athens 8, Gallipolis 9, Charleston, W. Va., 10, 11.

MONTANA (Henry Etsel, mgr.): Cincinnati, O., 5-11.

MOTHER (William A. Brady, mgr.): Akron, O., 1, New Castle, Pa., 2, Sharon 3, Clifton, O., 4, Rochester, N. Y., 6-11.

NESBITT PLAYERS (D. M. Cauffman, mgr.): Wilkes-Barre, Pa., Dec. 26—indefinite.

NEWLYWEDS AND THEIR BABY (Eastern; Lieber-Bratton Co., prop.): Louisville, Ky., 5-11.

NEWLYWEDS AND THEIR BABY (Western; Lieber-Bratton Co., props.): Dallas, Tex., 5, Sherman 7, Bonham 8, Paris 9, Sulphur Springs 10, Greenville 11.

NIGGER, THE (William A. Brady, mgr.): Los Angeles, Cal., 30-Feb. 4.

POLLY OF THE CIRCUS (Fred Thompson, mgr.): Minneapolis, Minn., 29-Feb. 4.

RED MILL (H. B. Emery, mgr.): Geneva, N. Y., 6, Oswego 7, Gloversville 9, Saratoga 10, Glens Falls 11.

RING, BLANCHE (Lew Fields and Frederick McKay, mgrs.): Easton, Pa., 1, Allentown 2, Reading 3, Harrisburg 4, Baltimore, Md., 6-11.

ROYAL SLAVE (George H. Rubb, mgr.): Augusta, Kan., 1, Winfield 2, Fredonia 3, Parsons 4, Pittsburg 5, Scammon 6, Springdale, Ark., 7, Fayetteville 8, Bentonville 9, Rogers 10, Eureka Springs 11, Webb City, Mo., 12.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): New Orleans, La., 5-11.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Spokane, Wash., 1-4.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Vicksburg, Miss., 1, Monroe, La., 2, Shreveport 3, Alexandria 4.

SHERMAN, JOSEPH (J. A. Sanders, mgr.): Schenectady, N. Y., 1, Syracuse 2, 3, Utica 4, Rochester 6, 7, Oswego 8, Watertown 9, Ogdensburg 10.

SINS OF THE FATHER (George H. Brennan, mgr.): Austin, Tex., 1, Temple 2, Marlin 3, Waco 4.

SINS OF THE FATHER (Co. B; George H. Brennan, mgr.): Waycross, Ga., 1, Thomasville 2, Bainbridge 3, Dothan, Ala., 4.

STAHL, ROSE (Henry B. Harris, mgr.): Springfield, Mass., 1, 2, Rochester, N. Y., 3, 4.

SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Milwaukee, Wis., 5-11.

THAIS (Jos. M. Gaites, mgr.): Springfield, Mass., 5-11.

THIRD DEGREE (Henry B. Harris, mgr.): Pittston, Pa., 6, Chester 7, Bridgeton, N. J., 8, Burlington 9, York, Pa., 10, Annapolis, Md., 11.

TO SERVE THE CROSS (Mittenthal Brothers, mgrs.): Baltimore, Md., 6-11.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Batavia, N. Y., 1, Sodus 2, Geneva 3, Penn Yan 4, Ithaca 6, Owego 7, Waverly 8, Hornell 9, Elmira 10.

WARFIELD, DAVID (David Belasco, mgr.): Chicago, Ill., Feb. 6—indefinite.

WARNER, H. B. (Liebler and Co., mgrs.): St. Louis, Mo., 5-11.

WHITESIDE, WALKER (Liebler and Co., mgrs.): Topeka, Kan., 4, Lincoln, Neb., 5.

YALE STOCK (Monte Thompson, mgr.): Gardner, Mass., 30-Feb. 1, Athol 2-4, Keene, N. H., 6-8.

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